viz media

# EXCEL SAGA

03



story and art by RIKDO KOSHI


Let's Get
This Party
Started!
hee hee hee hee




STORY AND ART BY
RIKDO KOSHI

# EXCEL SAGA 03

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PARENTAL ADVISORY
EXCEL SAGA is rated T+ for Older Teen and is recommended for ages 16 and up. This volume contains fantasy violence and mature situations.

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(EXCEL SAGA BONUS SECTION)

If you enjoy

# EXCEL SAGA,

the editor recommends, also from VIZ:



## SANCTUARY



"You can't be a politician if you're embarrassed to show your ass...a politician has no need for common sense" And I *quote* from the first of nine volumes of *Sanctuary*, which illustrates (art by Ryoichi Ikegami) and describes (story by Sho Fumimura) that *Excel Saga*'s portrayal of corruption and absurdity in Japanese politics is more realistic than cynical. And unlike Excel's relatively nonviolent ways (no doubt from being unable to afford even Wal-Mart prices on ammunition), in *Sanctuary*'s world all your problems are solved with a pop pop, another politician drop, and you feel relief like plop, plop, fizz.

© 1995 Sho Fumimura/ Ryoichi Ikegami/ Shogakukan, Inc.

## BLACK JACK




You're old enough, and it's time you knew who Dr. Iwata is in fact based on: Black Jack, the medical mercenary created by Osamu Tezuka (*Phoenix*) in his manga of the same name. Tezuka—in his spare time from being the modern manga industry's greatest pioneer—earned a medical degree, and in *Black Jack* created the story of a mysterious, scarred drifter/surgeon rejected by the health-care establishment, yet able to work miracles on baffling wounds and conditions when all hope is lost. Really sort of the complete opposite of Dr. Iwata; now that I think about it, I guess Rikdo-san was right..

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## FLOWERS AND BEES




Unlike *Sanctuary* or *Black Jack*, this manga is brand new—so it *must* be good! You may have noticed that in *Excel Saga* there's no time for love, Dr. Jones. But just for the sake of variety I kind of admire Excel and Hyatt's more spiritual infatuation with Il Palazzo; you don't see them having a high-school crush over him (although that happens in *Excel Saga* Vol. 10) or cooking and cleaning for him like a punk (although that happens in *No Need For Tenchi!*). Every once in a while, though, you want to read a manga about teenage affairs of the heart and other, more "M"-rated organs. You'll find it in *Flowers and Bees* Vol. 1, out this month—maybe even on the same collapsible cardboard rack where you found this very book! It may even be shrink-wrapped, which makes it all the more enticing, doesn't it?

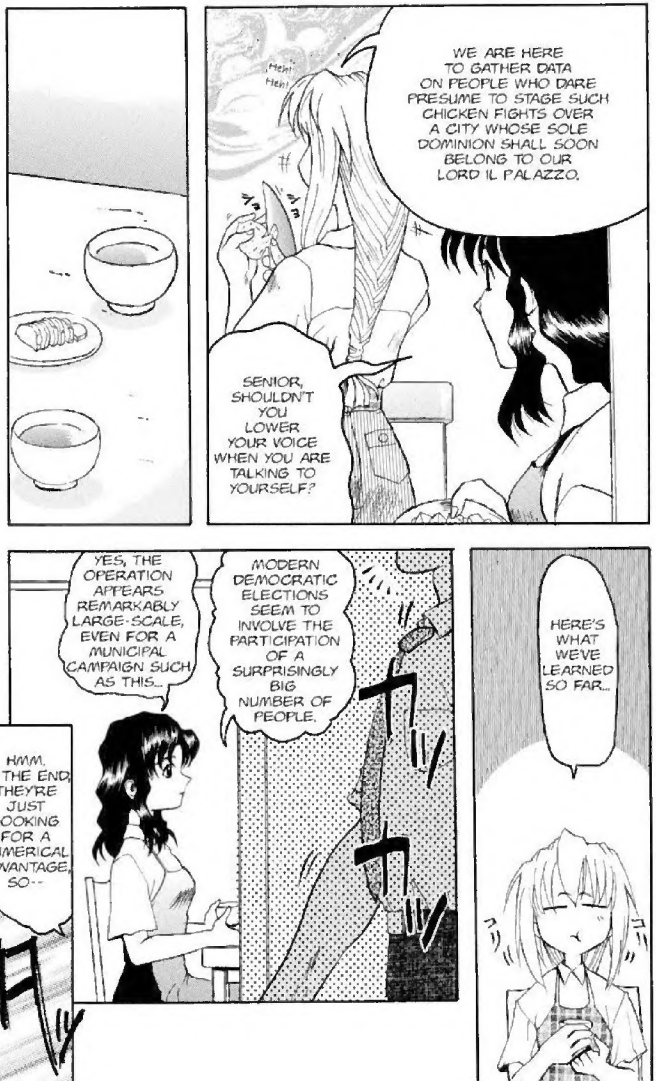
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PERHAPS IT WOULD BE DIFFICULT TO SURMISE THE NOBLE GOAL THIS ORGANIZATION PURSUES FROM ITS NAME.
ACROSS -- THE ORGANIZATION FOR THE PROMOTION OF THE INSTITUTIONALIZATION OF THE [SUPREME IDEOLOGICAL] IDEAL [ON EARTH].
WORLD DOMINATION -- UNDER THE IDEALS AND LEADERSHIP OF THEIR SUPREME COMMANDER, THE MAN KNOWN AS IL PALAZZO!
PANTRY
SILICA GEL
DESICCANT
DO NOT EAT
THIS MEANS YOU!


THEY WORK DAILY TO CONQUER THIS CITY...
...SO THAT IT MAY SERVE AS A FOUNDATION FROM WHICH TO CONQUER THE ENTIRE EARTH!


MISSION 1
CHOSE BROKEN
THE WORK, OF COURSE, IS DONE IN STRICT SECRECY.
PART-TIME
JOB LISTINGS
-DAILY-


TERMINOLOGY DIFFERS BETWEEN ORGANIZATIONS. WHAT OTHERS MIGHT CALL THEIR "OPERATIONS BUDGET," "LIVING EXPENSES," OR "HABITATION ALLOWANCE"...
WE REFER TO AS BEING "BUSTED," "BROKE," OR "ASSED OUT."
BUT THIS TIME AROUND, WE CHOSE A JOB NOT BECAUSE WE RECEIVE A DAILY PAYCHECK, NOR BECAUSE IT REQUIRED NO CERTIFICATIONS OR COLLEGE DEGREE...
NOT EVEN BECAUSE IT INVOLVES (a free meal) COOKING FOR YOURSELF AND OTHERS.
WE HAD RECEIVED PRETTY DARN GOOD INTELLIGENCE TO THE EFFECT THAT THE NEXT MAYOR OF THIS CITY WILL BE DETERMINED THROUGH A PROCESS WHEREBY THE COMMON MASSES ARE TESTED FOR THEIR ABILITY TO PUNCH SMALL HOLES THROUGH A PIECE OF PAPER.
THE DECISION WAS MADE THAT WE SHOULD INFILTRATE THIS OPERATION. OUR TEMP AGENCY DOES NOT SUSPECT THAT WE ARE DOUBLE TEMP AGENTS.
VOTE RIKDO KUNIO
OUR OWN IMMEDIATE NEEDS WERE NOT A FACTOR.
ゴス。


WE ARE HERE TO GATHER DATA ON PEOPLE WHO DARE PRESUME TO STAGE SUCH CHICKEN FIGHTS OVER A CITY WHOSE SOLE DOMINION SHALL SOON BELONG TO OUR LORD IL PALAZZO.
HEH! HEH!
SENIOR, SHOULDN'T YOU LOWER YOUR VOICE WHEN YOU ARE TALKING TO YOURSELF?
HERE'S WHAT WE'VE LEARNED SO FAR...
MODERN DEMOCRATIC ELECTIONS SEEM TO INVOLVE THE PARTICIPATION OF A SURPRISINGLY BIG NUMBER OF PEOPLE.
YES, THE OPERATION APPEARS REMARKABLY LARGE-SCALE, EVEN FOR A MUNICIPAL CAMPAIGN SUCH AS THIS...
HMM. IN THE END, THEY'RE JUST LOOKING FOR A NUMERICAL ADVANTAGE, SO--


WRONG
!!!
the SONIC STREET SWEEPER

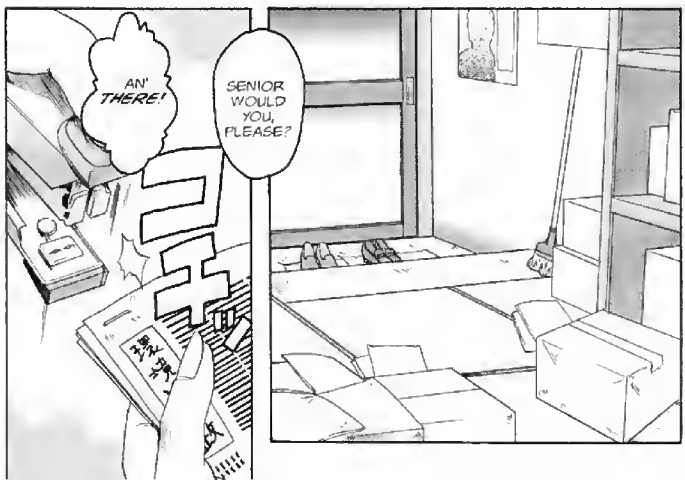

WE CAN DO NO LESS THAN TO--
WE BRING A NEW SPIRIT TO THE PUBLIC IN THE NAME AND RECORD OF A TRUE DISTINGUISHED STATESMAN!
WE REALIZE THE APATHY OF TODAY'S VOTERS TOWARDS POLITICS!
SORRY. WHAT WAS I THINKING?
-- OH, WAIT.


AH, I SEE.
SIR...?
GOOD THING I'M REHEARSING LIKE THIS, HUH? BOY, IS MY FACE RED. LOOK... THE VOLUME'S ONLY UP TO 5.
P.A. IN FULL EFFECT
WHAT'S YOUR NAME?
OH, I'M E--
UH... UH...
COME THIS WAY...
YOU'RE THE PART-TIMERS, RIGHT?
YOU'RE DONE MAKING LUNCH? ALL RIGHT, THEN. PLEASE REMEMBER THAT WE'RE SHORT ON MANPOWER.
I THOUGHT I WOULD BE DIS-INTEGRATED AT THE PARTICLE LEVEL.
EHHK
SENIOR, YOUR EAR-DRUMS ARE BATTERED BUT UNBOWED.




That's the teacher!
Eh...yeah!
AND THIS IS "HA-CHAN."
I'M "EH." PLEASE CALL ME "EH-CHAN."


HE SEEMS TO BE SOMEONE UNWORRIED BY DETAILS.
UM..
WE'VE GOT A LOT OF WORK TO DO.
EH-CHAN, HA-CHAN, FOLLOW ME.
コッ


AN' THERE!
SENIOR WOULD YOU, PLEASE?
コチ


WHAT SHALL WE BE DOING WITH THESE?
WHAT YOU'RE PUTTING TOGETHER RIGHT NOW IS OUR CAMPAIGN'S VOTER INFORMATION KIT.
...
HEY, WHAT IF WE FOLD A LITTLE MONEY INTO THIS, TOO?
IT'S GOING TO INCLUDE EVERYTHING ABOUT OUR ESTEEMED STATESMAN, FROM HIS SOLID RECORD OF PUBLIC ACCOMPLISHMENT TO HIS PLANS FOR THE BETTERMENT OF OUR CIVIC FUTURE.
ANY OTHER QUESTIONS?
IS THAT REALLY STANDARD PROCEDURE?
I'm authorized to say that.
WE DON'T HAVE THE BUDGET.
WELL, YEAH, I WAS WONDERING ABOUT THIS POSTCARD INSIDE THE KIT...

Good Lord! (choke)

I MEAN, ARE WE TRYING TO *SCARE* PEOPLE? MAKES HIM LOOK LIKE HE'S GOING AFTER THE *ZOMBIE* VOTE!

EH-CHAN, YOU CERTAINLY SEEM TO HAVE A KNACK FOR SAYING THINGS THAT RUB PEOPLE THE WRONG WAY.






THE POINT OF PUTTING THAT ON THE POSTCARD IS TO SHOW THE CLOSE FRIENDSHIP BETWEEN SUCH AN EXALTED FIGURE AND OUR OWN ESTEEMED STATESMAN.

OH. IS HE SOME-ONE FAMOUS?

WELL, RIGHT NOW HE'S THE PRIME MINISTER OF JAPAN...

I DON'T KNOW ABOUT TODAY'S YOUTH..

REPUTATION AIN'T *ishh* TO ME! 'CAUSE WHAT YOU DONE DID IN THE PAST DON'T EXCITE ME...

Sigh

Hup!

There you are.


LEAD STORY ON THE EVENING NEWS?!.. I SEE, I SEE. WELL, I APPRECIATE YOUR INFORMING US AS SOON AS POSSIBLE.
SUSPECTED OF TAKING BRIBES?!
Out of staples
WHAT? YOU MEAN THAT EXALTED FIGURE!?
I WANT YOU TO KNOW JUST HOW GRATEFUL WE ALL ARE FOR..
HELLO. OH -- THANK YOU FOR CALLING!
ピリリ
OH.
EXCUSE ME, THAT'S MY PHONE.
THE WHOLE CARD, IF YOU DON'T MIND, AND PLEASE MAKE SURE YOU REMOVE THE STAPLES CLEANLY AND NEATLY, WITHOUT RIPPING.
TAKE OUT THE POST-CARDS? ALL OF THEM!?
EX-SQUEEZE ME!?
クキ
THEY TELL US TO DIG HOLES IN THE MORNING, AND TELL US TO FILL 'EM UP AGAIN IN THE AFTER-NOON.
AW, GEEZ.
YES, I TOO AM REMINDED OF PRISONERS ON CHAIN GANGS.
OH, SO YOU JUST WANT US TO TEAR OFF THE HALF WITH THE OLD GUY?
OUR OWN ESTEEMED STATESMAN COULD NEVER BE FRIENDS WITH SUCH A DEBASED TRAITOR.
BUT WE'VE ALREADY MADE THIS MANY..


CITY ENVIRONMENTAL SECURITY ADMINISTRATION
POINTLESS RE-CHECKING OF ACCOUNTS AND ENDLESS RE-WRITING OF MEMOS, YOU MEAN?
thBPITH
...IS THIS KIND OF WORK GOING TO BE OUR EVERYDAY ROUTINE?
...I BEEN THINKING...
CASTA


YOU KNOW WHAT THIS JOB IS LIKE...?
OH, I'M SURE THE REASON IS SOMETHING FAR BEYOND WHAT WE COULD EVER IMAGINE...
UH-HUH.
Couldn't even get us HDs?
The Dokta tolt us summat aboot havin' to move the focilities summwheres becoz o' sum reason...
...
WHAT IS IT?
HEY...
WHEN DID YOU GET SO TAN?
QUIT WHINING! MAN! SOME NICE QUIET DESK JOB, AND YOU ACT LIKE THEY SENTENCED YOU TO WORK CAMP!
You're making a scene!
IT'S LIKE, WE GOTTA MOVE A BIG PILE OF ROCKS BEFORE LUNCH, AND THEN AFTERWARDS WE GOTTA PUT THEM ALL BACK...
--HUH?
WELL, MUST HAVE HAPPENED AS A RESULT OF BEING STRUNG UP BY THE TOES, AND LEFT TO DRY IN THE SUN.
Ha ha ha ha
SO THAT'S IT. HUNG OUT THE JERK LIKE BEEF, HUH?
Eh?
I'm only alive because some hiker found me.


ARE YOU WORKING HARD, MY DEAR SUB-ORDINATES?
DOCTOR KABAPU!
"WORKING HARD?" CAN'T YOU GIVE US SOME OTHER KIND OF ASSIGN-MENT?
HMM, WOULD YOU HAVE PREFERRED PULLING WEEDS FROM THE LOCAL PARK?
Is that not properly a job for th' armed forces?
バタバタ
SO, WHAT IS IT, SIR? YOU GOT SOME REAL JOBS FOR US TO DO?
WELL...
THIS IS MORE IN THE NATURE OF A... PERSONAL FAVOR.
WOULD YOU MIND TERRIBLY PUTTING THESE UP IN YOUR OWN NEIGHBORHOOD AFTER WORK?
OH, MAN -- THIS IS FOR THE MAYOR'S RACE, RIGHT?
スル
スル
IS THE CANDIDATE SOMEONE YOU KNOW, SIR?
うーん
RIKDO-KU'110


IS HE YOUR MUSTACHE FRIEND?


LIKE TO COS-PLAY? JOIN THE SPE!
...? I DON'T QUITE FOLLOW YOU...
I MEANS EXACTLY WHAT SHE SAID.
I JUST NEVER THOUGHT MISAO WOULD BE THE FIRST ONE OF US TO SAY IT.


ブロロロロ
ボスン
バスン
ブブブ
ドドド
DID YOU MEMORIZE THE MAP OF THE AREA WHERE YOU ARE TO DISTRIBUTE THE VOTER INFORMATION KITS?
YESSSSSS, SIR
♫
ハタン


I ESTIMATE THAT I WILL BE ABLE TO RETAIN THE INFORMATION FOR AT LEAST ANOTHER TWO HOURS!
BRAIN RUNNING ON LITHIUM BATTERY
VERY WELL.
BY THE WAY...


WHAT'S THE DEAL WITH HA-CHAN?
HUH?
AACK!
HARUMPH!
JUST A LITTLE DOWNTIME ON HER OL' SERVER AND SHE'LL BE UP AND RUNNING AGAIN BEFORE YOU KNOW IT.
This happens.
LET ME SEE...

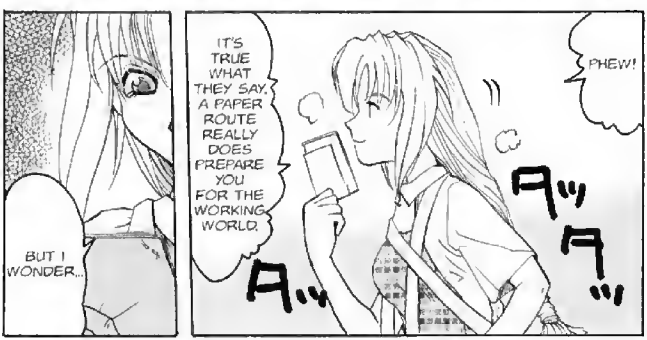

?
ガバァ!!
AU CONTRAIRE, MON FRERE! ABSOLUTELY NO TAKING OF HER PULSE!


YES, JUST GIVE HER TEN MINUTES AND SHE'LL BE FLYING LIKE THE CONCORDE!
WELL, IF YOU MUST PRY, SHE SUFFERS FROM HYPOGLYCEMIA OF THE HERNIA. AND I SHOULD HOPE YOU WOULDN'T DISCRIMINATE AGAINST HER FOR THAT.
BUT IT'S THE MOST FUNDAMENTAL TOOL IN DIAGNOSIS!


HERE I GO!
SHE IS ONE TO GET IN YOUR FACE.


TELL YOU WHAT -- I'LL TAKE HER BAG TOO FOR NOW, AND COVER HA-CHAN'S TERRITORY. THAT'S GONNA BE A-OK WITH YOU, RIGHT, COACH?
ホラ!!
WELL... I SUPPOSE... AS LONG AS YOU FEEL THIS ISN'T ANYTHING SERIOUS...
"Coach!"


HUFF
HUFF
HUFF
HUFF


BUT I WONDER...
IT'S TRUE WHAT THEY SAY. A PAPER ROUTE REALLY DOES PREPARE YOU FOR THE WORKING WORLD.
PHEW!


I ALWAYS THOUGHT YOU JUST HANDED THIS STUFF OUT ON THE STREET CORNERS LIKE A SHAMPOO SAMPLE...
HUH?
YOU WANT US TO GO DOWN THE BLOCK AND HAND-DELIVER THEM DOOR-TO-DOOR?
THAT BETTER ENSURES THE INFORMATION KITS REACH THE PEOPLE WHO ACTUALLY LIVE IN THE LOCAL ELECTION DISTRICT.
IT CERTAINLY IS TIME CONSUMING.
YES-S-S. THAT'S WHY WE HIRED TEMPS.
WE'VE GOT PEOPLE COVERING THE REST OF THE CITY ALREADY.
YOU TWO AND MYSELF ARE GOING TO GO AROUND AND HIT THE PARTS THAT HAVEN'T YET RECEIVED THE KITS.
IS THIS LEGAL?
RIGHT BEFORE THE ELECTION... THAT'S THE MOST OPPORTUNE MOMENT IN A CAMPAIGN!
"OPPORTUNE?"
THE OPPORTUNITY TO DO WHATEVER YOU WANT?


ALL RIGHT, WHERE IS IT?
THEY DON'T HAVE THEIR MAILBOX OUTSIDE.
GAK!
IT'S ALMOST AS IF THEY DON'T WANT TO RECEIVE ANY UN-SOLICITED MAIL...
CAUSE I'M JUST HERE TO PARK, HARK, AND
BARK!
OH, CAMOUFLAGED BEHIND THEIR HEDGE, THAT MAKES SENSE.
2BR, 2BA, AND ENTIRELY 2 MUCH TROUBLE!


...HEY...
TH-TH-TH-3D!
T-TRULY L-LIFE IN...
I CAN EAT YOU.
?
?
?

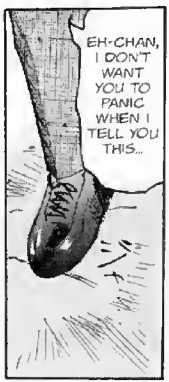

エッホ
エッホ
コトン
ONCE WE... HUFF... CONQUER THIS CITY... HUFF... FIRST THING WE'RE GONNA DO IS ROUND YOU ALL UP... HUFF... AND SHIP YOU ALL OUT... HUFF... TO STREET VENDORS IN OTHER ASIAN NATIONS.
SECOND... HUFF... AN ORDINANCE THAT ALL MAILBOXES... HUFF... MUST BE PLACED ON THE FRONT GATE...
ノソリ。。
THE HUFF...
DOG!
DOG
キリ
キリ
PROB-LEM
SHALL
BE LEASHED
ゼェッ
ゼェッ
ゼェッ


four days later
I TAKE IT YOU WERE ABLE TO COMPLETE THE DISTRIBUTION WITHOUT ANY HINDRANCE?
WHY, WHAT MAKES YOU THINK THAT, SIR? YOU DON'T THINK I LOOK ALL GNAWED AND CHEW-TOY-ISH?


I'M GLAD YOU'RE BACK.

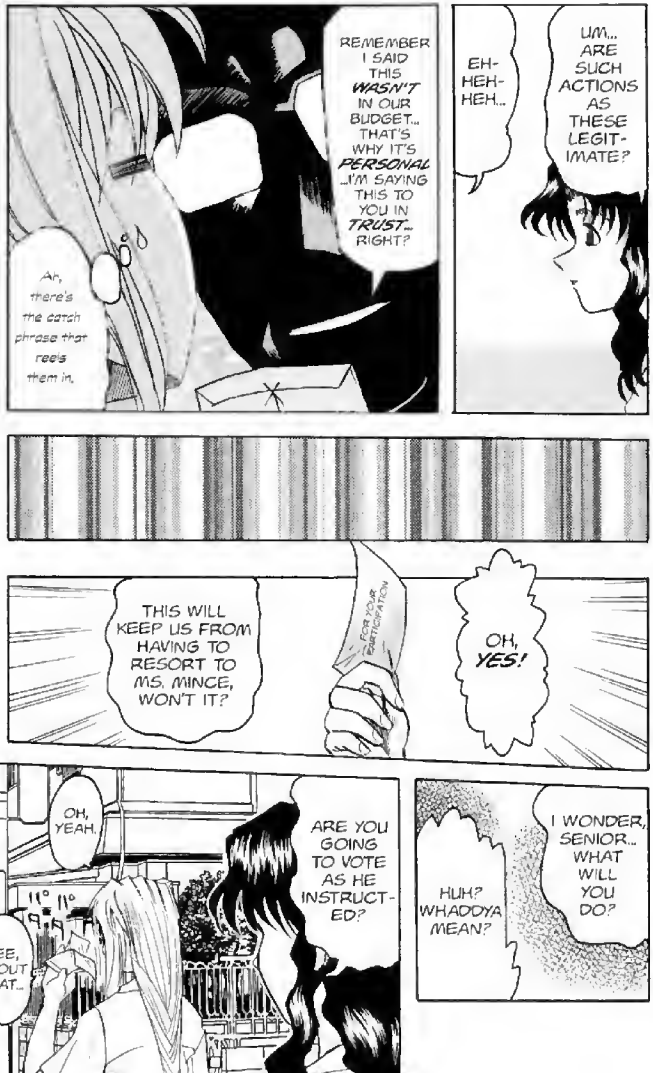

WHAT'S WRONG SIR?
UM...
...


I'M TERRIBLY SORRY, SENIOR..
THIS IS TERRIBLE NEWS BUT YOUR FRIEND IS--
I HOPE I WAS NOT TOO MUCH OF A BOTHER.


EH-CHAN, I DON'T WANT YOU TO PANIC WHEN I TELL YOU THIS...

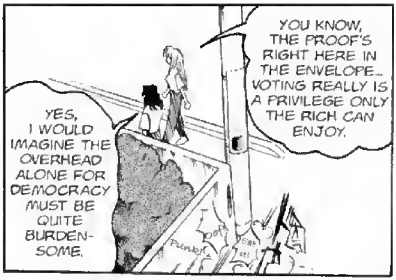

ACK!
---YOUR FRIEND IS... ALL BETTER NOW, IT WOULD SEEM.
IT SEEMS THAT I HAVE SURFACED FROM MY FATIGUE.
ACTUALLY, I COULDN'T EVEN FIND ANY BREATHING.
YOU TOOK HER PULSE ANYWAY, DIDN'T YOU?
AT THE RISK OF BEING RUDE, I ALSO CHECKED HER HEART-BEAT.
ALL RIGHT, THEN... TIME WE WENT BACK TO THE OFFICE.
BUT, I GUESS IT REALLY WASN'T ANYTHING SERIOUS.
Yeah, he definitely doesn't sweat the small stuff...


THANK YOU FOR ALL THE WORK YOU DID.
OH, THANK Y--
スイッ
HERE'S YOUR DAY'S WAGES.
WHAT IF I WERE TO TELL YOU I'LL THROW AN EXTRA 10% IN THE ENVELOPE IF YOU WOULD BE GRACIOUS ENOUGH TO PROMISE TO VOTE FOR OUR ESTEEMED STATESMAN?
No measurable hesitation
YES-PLEASE-THROW-THE-MONEY-IN-NOW.
I HAVE A LITTLE PRIVATE PROPOSI-TION FOR YOU...
UM? HELLO ...?


REMEMBER I SAID THIS WASN'T IN OUR BUDGET... THAT'S WHY IT'S PERSONAL ...I'M SAYING THIS TO YOU IN TRUST... RIGHT?
Ah, there's the catch phrase that reels them in.
UM... ARE SUCH ACTIONS AS THESE LEGIT-IMATE?
EH-HEH-HEH...
THIS WILL KEEP US FROM HAVING TO RESORT TO MS. MINCE, WON'T IT?
FOR YOUR EDIFICATION
OH, YES!
ARE YOU GOING TO VOTE AS HE INSTRUCT-ED?
OH, YEAH.
SEE, ABOUT THAT...
I WONDER, SENIOR... WHAT WILL YOU DO?
HUH? WHADDYA MEAN?


BUT WE LIVE UNDER ASSUMED NAMES! AND YOU KNOW WHAT THAT MEANS! WE DON'T HAVE TO VOTE!
NOT TO BRAG!
UM... DO WE STILL GET TO HAVE THE OTHER BASIC HUMAN RIGHTS?
BUT THEN YOU AND I WILL BE LUCKIER STILL, BECAUSE WE'LL BE TELLING ALL THEM WHAT TO DO!
WHEN WE TAKE CHARGE, EVERYONE IN THIS CITY WILL BE AS LUCKY AS WE ARE NOW, HA-CHAN!
ペタッ


JEEZ, WHAT A PAIN...
Why the hell do I have to be the one that does all the work...?
JUST ONE MORE...
...HUH?
ニヤ
ケキャキャ～
カキ
ンンドゥンドゥ
WHAT'D YOU DO THAT FOR, MAN!?
THIS... THIS...
...Y'KNOW, I DON'T THINK I CAN EVEN START TO EXPLAIN HOW I FEEL RIGHT THIS SECOND...













END MISSION 1


DATE: Classified
WEATHER: Sunny
ACTIVITIES: Added four more dogs to the purge list. Older man at campaign office: figured out Hyatt's secret? Liquidate him, just in case? Yeah.
SENIOR, WE SHOULD PROBABLY...
YEAH, TIME TO CALL IT A DAY.

EXCEL SAGA


RIKBO
KUNIO
Leading
City
Government
Into
Tomorrow
thumb-
tacks


MISSION 2
UNINHIBITED ELECTRONIC SIGNALS


--TOOK ON "NAMES" IN ORDER TO SEPARATE ITSELF FROM THE WORLD..
"INFORM-ATION" HELD DOMI-NANCE OVER THE "THOUGHTS" OF THE "MASSES."
..HUMAN-ITY--
オオオ
BY CALLING UPON THEIR GODS WITH "NAMES" THEY GAINED THE CONCEPT OF ABSTRACT THOUGHT...
..AND BY EXCHANGING THOSE "NAMES" WITH EACH OTHER, THEY WERE NO LONGER ANIMALS.
..BUT BY DOING SO, THEY STANDARD-IZED "THOUGHTS" AT THE SAME TIME...


"NAMES" BECAME MORE COMPLEX AND TURNED INTO "INFORMATION..."
"INFORMATION" HELD DOMINANCE OVER THE "THOUGHTS" OF THE "MASSES."
UM..
IN OTHER WORDS.. WHOEVER CONTROLS THAT INFORMATION CONTROLS THE MASSES..
THAT WAS.. WHAT I THINK WAS.. THE GIST OF WHAT YOU SAID..
HMM.
DO YOU UNDERSTAND THIS, EXCEL?
YES, SIR!!
I MERELY VOICED SENTIMENTS APPROPRIATE TO THE HEAD OF THE DEPARTMENT OF PUBLIC RELATIONS.
YOU ARE QUITE PERCEPTIVE TODAY, EXCEL.
EXACTLY. THAT IS CORRECT.
Words of Praise
hup!
OH, THANK YOU, SIR!

# EXCEL SAGA



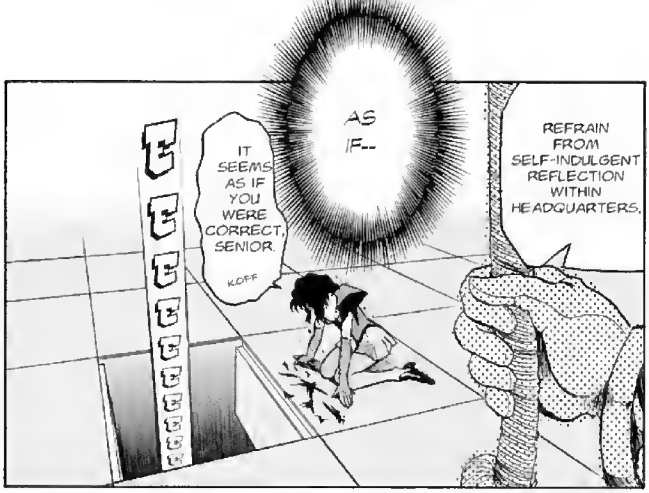

AS INSPECTOR GENERAL FOR INFORMATION AFFAIRS, I TOO TRY TO RECOGNIZE THE IMPORTANCE OF INFORMATION AND ITS AFFAIRS.
...
...IS THIS A FAD?
SIR?


UM...
WELL...
...IS THIS SOMETHING POPULAR AMONG THE COMMON PEOPLE?
AS I RECALL, YOU HAVE BOTH DEMONSTRATED THIS BEHAVIOR BEFORE...
THIS TENDENCY YOU HAVE TO REFER TO YOURSELVES BY SUCH-AND-SUCH A POSITION THAT YOU SUPPOSEDLY HOLD...


I SEE... DID I, IN FACT?
BUT... LORD IL PALAZZO... IF MY MEMORY SERVES CORRECTLY, I BELIEVE YOU ASSIGNED US BOTH THESE POSITIONS SOME TIME AGO...

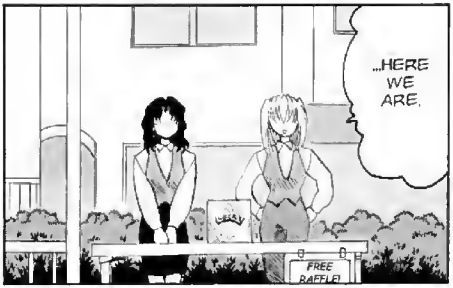

IS THAT...
A ROUND-ABOUT WAY OF SAYING...
I DON'T RECALL.


EXECUTIVE
PERHAPS IT WAS MORE RESPONSI-BILITY THAN I MERITED.
EXECUTIVE
A TEMPORARY ROLE OF HONOR
DE--
MOTION
THE PENULTIMA OF "DESCENT"... AS IF I AM IN FREE FALL.
THE MORPHEME "DE"... HAS SUCH A SORROWFUL FEEL TO IT...


REFRAIN FROM SELF-INDULGENT REFLECTION WITHIN HEADQUARTERS.
AS IF--
IT SEEMS AS IF YOU WERE CORRECT, SENIOR.
KOFF
ゴゴゴゴゴゴゴゴゴゴ

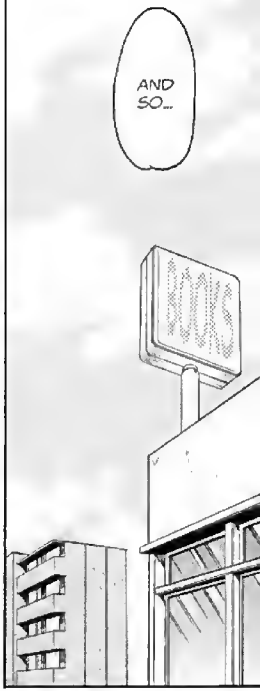

I MUST LET IT GO.
WHIMPER
IT'S TOUGH STARTING OVER FROM SCRATCH, NAILS CLAWING THE GROUND TO FIND A BASE LOWER THAN THE VERY DIRT!
SO LET'S WORK HARD, (na-chan) HYATT!
スカてへ


...IS TO HOLD IN ONE'S HANDS THE HEART-STRINGS, THE WEAVE OF THE MIND, OF THE MASSES.
TO CONTROL INFORMA-TION...
--TO ENDEAVOR TO WORK HARD AND WITH ENTHUSIASM IS ALWAYS A PROPER STANCE.
OH, I'M SORRY...
...I ONLY FLINCHED BECAUSE YOU WERE SO COLD AND WET...
IT IS THEREFORE PARAMOUNT THAT IN GRASPING THE EXCHANGE OF INFORMA-TION YOU REMAIN AWARE OF BOTH THE LOCALITY OF ITS STRATEGIC POINTS...
AND THE OVERALL STRUCTURE OF THE NETWORK.
NOW GO...
SO THAT YOU MAY CAPTURE THE HEARTS AND MINDS OF THIS CITY.









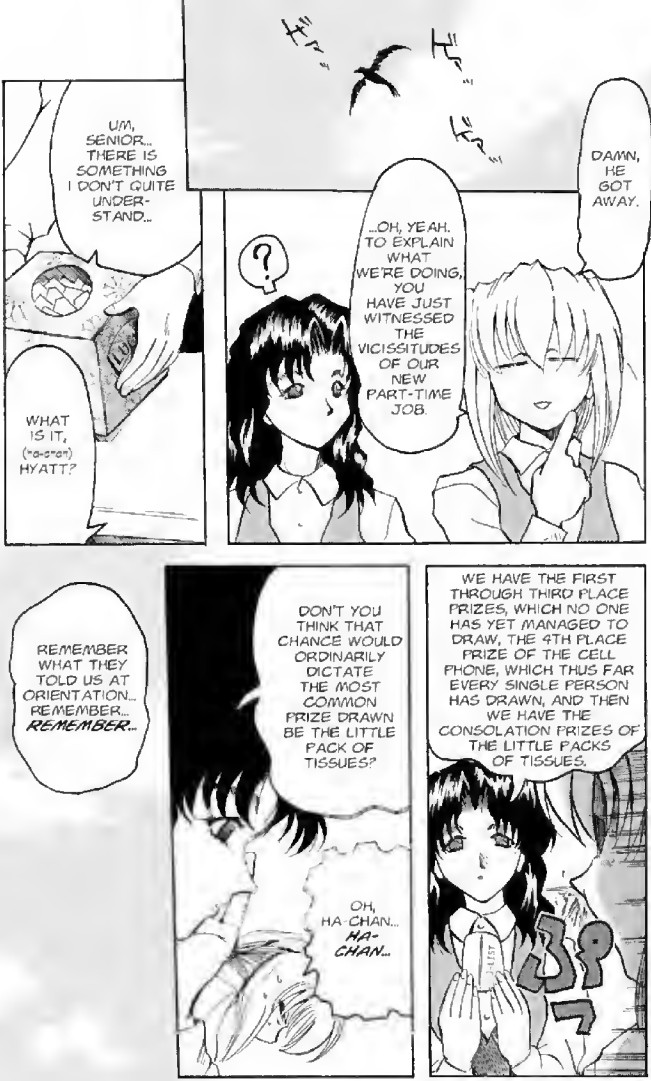

Supervisor: Jun 686 in USA




WOULD YOU BE INTERESTED IN RECEIVING A FREE RAFFLE TICKET?
HUH?
WHA' WHAT !?
SIR! I COULDN'T HELP BUT NOTICE YOUR REMARKABLE ABILITY TO WALK AT SPEEDS IN EXCESS OF 50 CM PER HOUR! I THINK YOU DESERVE SOME SORT OF REWARD, DON'T YOU?
WHY DON'T YOU GIVE IT A TRY, SIR?
YOU MAY WIN PRIZES SUCH AS VCRS OR PORTABLE CASSETTE-TAPE PLAYERS.
OH...
スッ
ピッ
WELL... IF IT'S FREE...
LUCKY

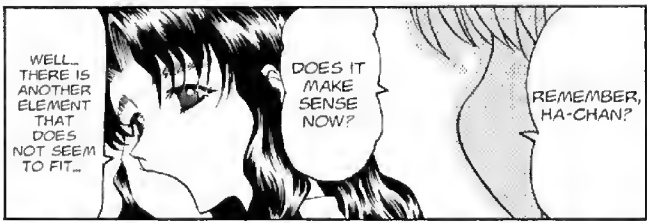

WIN
CONGRATU-LATIONS!
UM...
...
THE 4TH PLACE PRIZE! A FREE PHS PHONE UNIT!
YOU'RE NUMBER FOUR! YOU'RE NUMBER FOUR!
I AL-READY HAVE...
...A CELL PHONE.


BUT IT'S A "PHS"! IT'S "FREE"! IT'S A "PRIZE"!
LIKE I SAID... I ALREADY HAVE A PHONE.
THANKS ANYW--
HURK!
キュ...
HOLD IT!
IN THIS PARTICULAR CASE, WOULD IT NOT BE MORE SUITABLE TO SAY, "THERE REALLY IS NO SUCH THING AS..."
SENIOR...
BOY -- I GUESS THERE'S NO SUCH THING AS A FREE LUNCH!
NO AND NO!
AIN'T YOUSE GOT NO SYMPATHY? HAVEN'T YOU EVER READ THE LITTLE MATCH GIRL?!

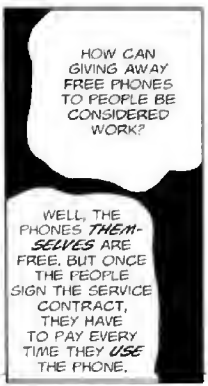

UM, SENIOR... THERE IS SOMETHING I DON'T QUITE UNDER-STAND...
WHAT IS IT, (^o^)/ HYATT?
?
...OH, YEAH. TO EXPLAIN WHAT WE'RE DOING, YOU HAVE JUST WITNESSED THE VICISSITUDES OF OUR NEW PART-TIME JOB.
DAMN, HE GOT AWAY.
REMEMBER WHAT THEY TOLD US AT ORIENTATION... REMEMBER... REMEMBER...
DON'T YOU THINK THAT CHANCE WOULD ORDINARILY DICTATE THE MOST COMMON PRIZE DRAWN BE THE LITTLE PACK OF TISSUES?
OH, HA-CHAN... HA-CHAN...
WE HAVE THE FIRST THROUGH THIRD PLACE PRIZES, WHICH NO ONE HAS YET MANAGED TO DRAW, THE 4TH PLACE PRIZE OF THE CELL PHONE, WHICH THUS FAR EVERY SINGLE PERSON HAS DRAWN, AND THEN WE HAVE THE CONSOLATION PRIZES OF THE LITTLE PACKS OF TISSUES.
ゴク


YOU ARE NOW PART OF THE SALES FORCE OF MATSUNOBE COMMUNI-CATIONS, INC.!
5F
㈱松延通信
4F
AND HERE AT MCI, YOU DON'T ASK CUSTOMERS TO SIGN A SERVICE CONTRACT...
YOU MAKE THEM!!
THEY SIGN, YOU WIN! AND I WANT YOU ALL TO BE WINNERS! WE HAVE NO PLACE FOR LOSERS IN OUR WORK FORCE! THAT'S OUR CUSTOMERS' JOB!
EHT LIVED SYAS !LLES...

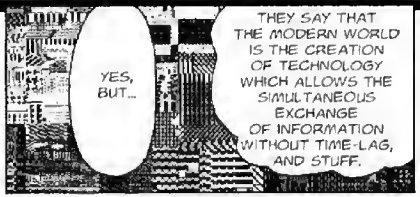

REMEMBER... REMEMBER... REMEMBER...
...FOR THIS ALONE!
NOW YOU LIVE...
THE FATE OF YOUR SOUL DEPENDS ON HOW MANY CONTRACTS YOU CAN GET THEM TO SIGN!
SOUL
SIGN
SIGN
CONTRACTS
SOUL
SIGN
CONTRACTS


WELL... THERE IS ANOTHER ELEMENT THAT DOES NOT SEEM TO FIT...
DOES IT MAKE SENSE NOW?
REMEMBER, HA-CHAN?

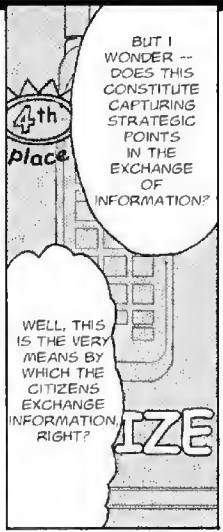

YES, BUT IF OUR COMPANY ONLY SUPPLIES THE PHONES AND NOT THE SERVICE, HOW CAN THEY MAKE MONEY?
HMM... GOOD QUESTION.


HOW CAN GIVING AWAY FREE PHONES TO PEOPLE BE CONSIDERED WORK?
WELL, THE PHONES *THEMSELVES* ARE FREE. BUT ONCE THE PEOPLE SIGN THE SERVICE CONTRACT, THEY HAVE TO PAY EVERY TIME THEY *USE* THE PHONE.


IT MAY SEEM LIKE AN ANYTHING-GOES WORLD, BUT...
?
...I'M SURE THERE'S A BUSINESS PLAN, SOMEWHERE OUT THERE, THAT EXPLAINS WHAT IT ALL MEANS.
YEBO RUOY !RETSAM !RETSAM
DON'T TRY TO DICK ME AROUND! YOU REMEMBER THE TERMS OF OUR AGREEMENT!
WE'LL GET YOU YOUR 1000 PHONE CONTRACTS BY THE END OF THE MONTH! JUST YOU DON'T FORGET ABOUT OUR 300 MILLION YEN!

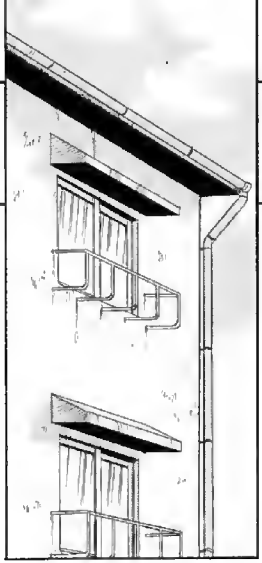

YES, BUT...
THEY SAY THAT THE MODERN WORLD IS THE CREATION OF TECHNOLOGY WHICH ALLOWS THE SIMULTANEOUS EXCHANGE OF INFORMATION WITHOUT TIME-LAG, AND STUFF.


I HAVE HEARD THAT INFORMATION NETWORKS ARE MEANT TO RELY ON PERSONAL COMPUTERS, RATHER THAN THESE CELL PHONES...
AGAIN WITH THE "BUTS"?


4th place
BUT I WONDER -- DOES THIS CONSTITUTE CAPTURING STRATEGIC POINTS IN THE EXCHANGE OF INFORMATION?
WELL, THIS IS THE VERY MEANS BY WHICH THE CITIZENS EXCHANGE INFORMATION, RIGHT?
IZE

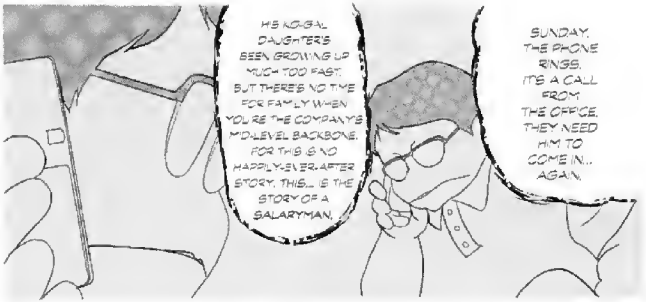

YKNOW, I DID CONSIDER US GOING TO WORK FOR A COMPUTER COMPANY.
COMPU-TERS...
OH, YOU'RE RIGHT, SENIOR...
IT'S ALL TOO MUCH FOR ME.
BUT THOSE BUZZ-WORDS LIKE THE "WEB," THE "ON BUTTON," AND "CLICKING"...
I WONDER WHY?
THOSE, I FELT MORE COM-FORT-ABLE WITH...
COMPUTERS ALSO HAVE SUCH THINGS WITHIN THEM AS "BUGS," "VIRUSES," AND "WORMS"...
SIR! WON'T YOU PLEASE ACCEPT A FREE RAFFLE TICKET IN HONOR OF HOW MY FRIEND AND I BROUGHT OUR IDLE CHATTER TO A CONCLUSION!?
YAAAA!!
WELCOME, DEAR CUSTOMER!
IN ANY CASE!
LUCKY


I bought a cell phurn.
Howay, lads.




I am a full-fledged adult, ye knaa.
CHECK IT OUT! SUMIYOSHI WENT CORD-LESS!
THEY'RE STILL TREATING MY ROOM LIKE THEIR TREE-HOUSE.
TELL ME YOUR NUMBER LATER, OKAY?


...

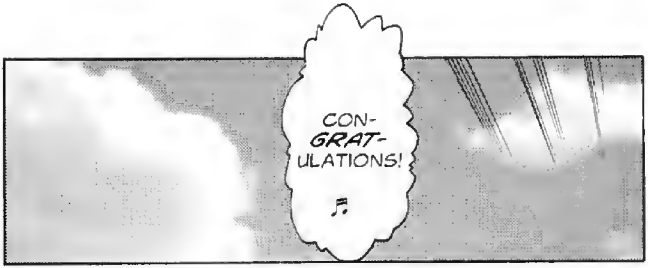

HIS ROYAL DAUGHTER'S BEEN GROWING UP MUCH TOO FAST, BUT THERE'S NO TIME FOR FAMILY WHEN YOU'RE THE COMPANY'S MID-LEVEL BACKBONE. FOR THIS IS NO HAPPILY-EVER-AFTER STORY. THIS... IS THE STORY OF A SALARYMAN.
SUNDAY. THE PHONE RINGS. IT'S A CALL FROM THE OFFICE. THEY NEED HIM TO COME IN... AGAIN.

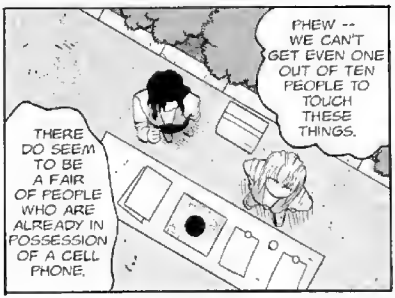

That's the look o' o mon REGRETTIN' how discourteous thoughts filled his heed...
WHAT'S UP WITH WATANABE OVER THERE SHIVERING, LIKE THAT?


DUDE, HE'S TURNED INTO ANOTHER STRESSED-OUT MODERN DRONE, MAN!
MAN, SUMIYOSHI HERE BOUGHT HIMSELF A CELL PHONE, DUDE!
I GOT ONE MYSELF.
WHAT? WHAT'S WRONG WITH A CELL PHONE?


HEY, WATANABE--!
WHAT?


HUH?
IF YOU DON'T WANT TO ANSWER IT, YOU CAN JUST KEEP IT TURNED OFF.
AFTER ALL, THERE'S TIMES WHEN THEY COME IN HANDY.
Aye. Noo that I recall, Misaki has one as well.
I THINK I'M GONNA STEP OUTSIDE FOR A WHILE...
'E's comin' back wi' a porchase.
THAT'S THE SAD TENDENCY JAPANESE PEOPLE HAVE THESE DAYS.







Thanks to: #69 and #87.







SOME-WHERE BEFORE... BUT WHERE?
...
'SCUSI?
TH--
I GOTTA KNOW! WHAT DO YOU HAVE TO DO TO GET IN THIS RAFFLE!?
HEY!
UM, WOULD YOU BE..
CLICK!
WELL ORDINARILY, YOU WOULD NEED A SPECIAL TICKET, BUT...
SINCE YOU'RE SUCH A GOOD-LOOKING GUY, WHY DON'T YOU JUST GO AHEAD AND ROOT AROUND IN THERE, HMM?
OH, YEAH!
UH.. SORRY, BABY. JUST TRY NOT TO FALL IN LOVE WITH ME, OKAY?
FACE TURNED TOWARDS SKY


"FIRST PLACE, LCD VIDEO PRO-JECTOR...?!"
UM, SIR.. I HAVE A PROPOSITION YOU MIGHT BE INTERESTED IN..
WHAT'S THAT?
YOU CAN DO THAT!?
EXCHANGE IT FOR THE 4TH PLACE PRIZE INSTEAD!?
ALL RIGHT! I'M WITH IT!
JUST THIS ONCE, OK?
YOU DIDN'T FALL IN LOVE WITH ME, DID YOU?
GOOD BOY.
WOULD YOU PLEASE SIGN THIS CONTRACT BEFORE LEAVING?
NO PROB, DUDE -- I MEAN, BABE!


BOY, I'D BE NICE IF EVERY-ONE WAS LIKE THAT.
SENSE OF GREAT VICTORY
...THAT'S WHAT HE SAID TO US.
OR YE SHALL NOT RETURN!
MINIMUM 10 CONTRACTS PER PAIR!
LET ME SEE... 9 SO FAR...
YOU ARE AS IMPRESSIVE AS EVER, SENIOR!
OH, I JUST MANAGED TO GIVE AWAY ANOTHER PHS UNIT.
I'M SORRY FOR MAKING YOU WAIT, SENIOR.
BOY HOWDY -- AFTER THE TAKE-OVER, WE'LL HAVE A NICE, QUIET RE-EDUCATION CENTER FOR HIM TO MELLOW OUT IN.
AND NOW IT'S A #3 FOR ME, SEE? SO HOLD DOWN THE FORT!
JUST ONE MORE AND WE MAKE THE QUOTA!
YES, SENIOR.


OH, SIR... WOULD YOU BE INTERESTED IN TAKING PART IN A RAFFLE...?
HUH?


DON'T THOSE GUYS HAVE ANY-THING BETTER TO DO ON A SUNDAY THAN TO HANG OUT?
DAMN IT!








A few days later




...?
BUT I DON'T KNOW... I KEEP GETTING A MESSAGE ON IT FROM SOMEONE NAMED "NO SERVICE..."
GOOD FOR YOU.
HA-HA-HA... YOU GOT THAT RIGHT!
...
Are ye that ignorant of salespeople, man?
YEAH! WON IT AT A RAFFLE! BORN LUCKY, I GUESS!
SCHMUCK.


WE'VE SCRIMPED..
...AND SAVED!
WE HAVE BEEN ABLE TO MAINTAIN A RELATIVELY CONSISTENT LEVEL OF EMPLOYMENT...
...AND I HAVE BEEN CUTTING BACK ON MY MEDICATION TO THE BARE MINIMUM CONSISTENT WITH HUMAN LIFE...
HA-CHAN! REMEMBER NO STRATEGIC RESERVES, NO STRATEGY!
REVOLUTION IN EVERY-DAY LIFE REQUIRES REVOLUTIONARY CONSCIOUS-NESS, NOT ARRHYTHMIC-INDUCED COMA!
NOW...
...WE CAN...

# MISSION 3
# THE SHAPE OF WHITE COLOR




YOU CERTAINLY POSSES A COURAGEOUS ENTHUSIASM, EXCEL.
...BUY ACROSS A TEN-YEAR SUPPLY OF FIELD RATIONS!
BUT SHEER GRIT WILL ENABLE US TO UTILIZE THEM AT 36500% OF RATED EFFICACY!
IN THEORY, YES.
SENIOR, DIDN'T YOU MENTION YESTERDAY THAT THE CAKES WOULD LAST US ABOUT 10 DAYS?
UHHHHHHHMMMM...
PERHAPS I SHOULD RESTATE THAT.
ぽた
ぽた
ぽた
EXCEL ?
YES, SIR!
ビッ
HAIL, IL PALAZZO!
I AM INDEED IMPRESSED BY THE FORTITUDE YOU DISPLAY!


a.) supermarket prices
b.)
c.) garbage in creek behind
d.) that dog in district 3
e.) the gas bill
f.) the electricity bill
カシャ
カシャ
カシャ
UMMMM
OH... HUH?
UM, WELL...
I ASK YOU--
--WHICH ASPECTS OF LIFE IN THIS CITY DO YOU BELIEVE MOST DEMAND URGENT INNOVATION?
カシャ
YES, SIR?
HYATT?
THE OUT-DATED MEDICAL SYSTEM MUST BE ADDRESSED IN THE COURSE OF OUR CONQUEST.
THE DISTRIBUTION OF HEALTH CARE
MY ANSWER IS THIS...
HMM... I SHOULD SAY YOUR ANSWER IS NOT WRONG, RATHER THAT IT IS TOO VAGUE.
PERHAPS OUR SYSTEMS OF DISTRIBUTION?

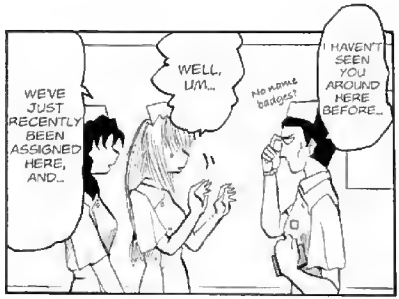

ECONOMIC INTERESTS AND THOSE THAT COMMAND SUCH INTERESTS DO NOT HESITATE TO STRIKE DOWN OR SUBVERT THOSE FEW COURAGEOUS CHAMPIONS OF HEALTH CARE THAT DO ARISE...
THE FIELD OF MEDICINE REMAINS CHAINED TO INEFFICIENCIES, PRETENSIONS, AND CONFUSIONS THAT DATE BACK TO THE 19TH CENTURY...
BUT... IF THE CASE SHOULD BE IT PROVES IMPOSSIBLE... STRIKE! FOR WE AIM TO CONQUER AND LEAD THE MASSES FOR REASONS SUCH AS THIS!
YES -- IDEALLY IT WOULD BE PREFERABLE IF THE SITUATION COULD BE SAVED THROUGH A PROCESS OF SELF-CLEANSING.
THERE ARE INDEED INDIVIDUALS WITHIN THE FIELD WHO LABOR TO SHIELD AGAINST THIS HARSH REALITY, HOLDING FAST THEIR CHERISHED IDEALS AND VOWS. BUT THESE WITH TRUE POWER TO SAVE LIVES, ARE HELD UNDER THE DOMINATION OF THOSE CARDINALS COMMANDING THE INDUSTRY -- LABELING THEIR DILIGENCE, INEXPERIENCE, AND THEIR DRIVE, IMMATURITY.
TRUE, IN RECENT YEARS VOICES HAVE GROWN LOUDER, DEMANDING THAT IMPROVEMENTS BE MADE.
NOW, HYATT AND EXCEL!
YES, SIR!
devastated!
HE... SAID "HYATT" ...FIRST!



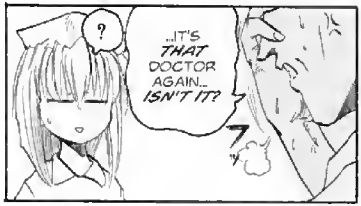

Thanks: 69, 87, and Sabu




ALTHOUGH TROUBLESOME, PROCEEDS THROUGH A RATIONAL AND LEGAL PROCESS.
..BUT THIS UNDER-COVER INVESTI-GATION...
umph!
AND BY "SPECIFIC," I MEAN... I'M SURE YOU DON'T REALLY NEED AN EXPLANATION THIS TIME... Y'KNOW... OF WHAT WE'RE GOING TO DO TODAY...
STATED FOR THE RECORD
THE ONLY LAW WE NEED RESPECT IS THE WILL OF LORD IL PALAZZO!
OH, SENIOR... I'M NOT QUITE CERTAIN THAT THE PROCESS IS IN FACT LEGAL...
EXCUSE ME! YES! YOU TWO!
I BELIEVE OUR LORD MAY HAVE SPEAKING META-PHORICALLY, SENIOR.
HMM... INTO RUBBLE, WITH HIGH EXPLOSIVES?
LORD IL PALAZZO MENTIONED SOME-THING ABOUT HOW BREAK-UP AND RE-ORGANIZATION OF THE HEALTH CARE SYSTEM WOULD BE WARRANTED, SHOULD THE RESULTS OF OUR INVESTIGATION PROVE TOO DISCOURAGING.
"BREAK-UP," HUH...


I HAVEN'T SEEN YOU AROUND HERE BEFORE...
No name badges?
WELL, UM...
WE'VE JUST RECENTLY BEEN ASSIGNED HERE, AND...


THIS IS NOT CHIT-CHAT TIME!
..HMM?


?
...IT'S THAT DOCTOR AGAIN... ISN'T IT?


YOUR HAIR... ALLURING AND UNKEMPT... YOUR UNIFORMS... LASCIVI-OUSLY TIGHT...
IT'S...

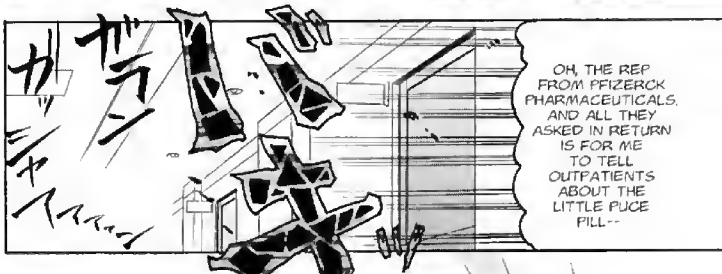

YEZZ'M...
THAT ROTTEN RICH BRAT...


IF YOU'RE DONE WITH AN ASSIGNMENT, THEN RETURN PROMPTLY TO THE NURSE'S STATION!
REALLY!




IT WAS FORTUNATE THAT SHE DIDN'T INQUIRE OF US TOO DEEPLY.
I GUESS THOSE MEAN GOVERNESS TYPES ARE EVERY-WHERE.
GEEZ...
...I WONDER WHAT SHE MEANT BY "THAT DOCTOR"...?
DOCTOR!
キュ～
キュッ
キュッ
DOCTOR! YOU'VE ALREADY SCRUBBED! YOU CAN'T CLEAN THOSE NOW -- THEY'RE COVERED IN SOIL!
gasp!
DOCTOR!
IT'S TIME TO SEE THE AFTER-NOON OUT-PATIENTS!
"DOCTOR, DOCTOR, DOCTOR!" I USE A Q-TIP DAILY, YOU KNOW!
OUTPATIENTS' TIME IS FLEXIBLE! THAT'S WHY THEY'RE OUTPATIENTS, NURSE FUKUYA!
DOC-TOR!
hmmm hmmm


FROM WHO !?
BIRTHDAY PRESENT.
HM? OH... THESE BABIES? THEY ARE NICE, AREN'T THEY? PRETTY EXPENSIVE! THEY'RE MADE OF PALLADIUM!
WAIT...
...THOSE LOOK NEW... DID YOU JUST BUY THEM?


ガラン
ガシャ
OH, THE REP FROM PFIZERCK PHARMACEUTICALS, AND ALL THEY ASKED IN RETURN IS FOR ME TO TELL OUTPATIENTS ABOUT THE LITTLE PUCE PILL--


ザワ
ザワ
ザワ
NURSES' STATION


SENIOR, FROM HERE...
...IT WOULD SEEM THEY'RE ALL HARD AT WORK...
YES?
OH, YES! WE'LL BE RIGHT THERE.
I CAN'T BELIEVE MR. SAKAMOTO... HE PUSHES THAT BUTTON AT THE LEAST LITTLE THING.
EXCUSE ME!
UH, YES? ME?
IF YOU'RE FREE, PLEASE TAKE CARE OF THIS!
THAT'S FOR MR. INOUE IN ROOM 306.
GREEN FIRST, THEN LAVENDER! REMEMBER EDTA HAS POTASSIUM SALTS -- YOU DON'T WANT TO SKEW THE HEPARIN!
WAIT--
WHAT'D SHE SAY?
I BELIEVE SHE HAS REQUESTED THAT YOU COLLECT SOME BLOOD SAMPLES.


BLA-BLA-BLA-BLA...
SIR, IT'S, UH... TIME TO TAKE SOME...
...BLO...
...
SHALL I, INSTEAD...?
I'M NOT GOOD WITH SHARP OBJECTS.
SORRY... BUT I PASS.
SENIOR, I BELIEVE IT IMPRUDENT TO ASK SUCH A QUESTION IN FRONT OF THE PATIENT.
WHERE DO YOU STICK THIS THING IN?
BLOOD!


THAT'S ALL DONE NOW.
カチャッ
PLEASE EXCUSE ME A MOMENT
HUM -- YOUR FRIEND HAD ME SCARED THERE A MOMENT!
phew
YOU MAY LOOK YOUNG, BUT YOU'RE PRETTY PROFESSIONAL, Y'KNOW?
OH, YOU'RE TOO KIND.
HEY, KID -- PAY ATTENTION TO HER AND YOU'LL GO PLACES!
YES, SIR...
バタン


BUT SENIOR, I HAVE NEVER DONE THIS BEFORE.
IF YOU'VE DONE THIS BEFORE, THEN WHY DIDN'T YOU SAY SO?


"PUTTING ON A TIE," RIGHT. FOR YOU, PLUNGING IN A SYRINGE 15 A DAY AT THE OFFICE.
I DON'T KNOW QUITE HOW TO EXPLAIN... IT'S LIKE KNOWING HOW TO PUT ON A TIE, BUT THEN PUTTING ONE ON SOMEONE ELSE...
then a twist...


WELL... IT'S MY FIRST TIME WITH SOME-ONE ELSE...
WHAT? NO WAY! YOU WERE SMOOTH AS SILK!


YES, SHALL WE RENEW OUR INVESTIGA TION?
ONCE WE GET THIS BLOOD TO THE NURSE'S STATION, LET'S NOT HANG AROUND THERE -- JUST IN CASE THEY ASK US TO PERFORM A TRANSPLANT OR SOMETHING.
MOVING RIGHT ALONG...


EXAMINATION ROOM
OWWWWWWW!!!
IT HURRTS!
HNGH!
MMPH!
UHHH!
OH, JUST HOW OLD ARE YOU ANYWAY?
ARRRRRGLGHGLGH...
HONESTLY, NEEDING SOMEONE TO COME WITH YOU TO THE HOSPITAL. IT'S JUST YOUR WRIST JOINT BEING POPPED OUT...
MOAN
BUT MISAKI -- YOU POPPED IT OUT!
OWWW!
OW! OW OW OW!
ガチャッ


HELLO, THERE! I'M SORRY TO KEEP YOU WAITING!
BE A LITTLE MORE SCRUPULOUS, WOULDN'T YOU PLEASE, DOCTOR?
AL-RIGHT ALREADY! LAY OFF! LEGGO!
ドヤドヤドヤ


NO!
WELL, YOUNG LADY, WHY DON'T YOU START BY TAKING OFF ALL YOUR CLOTHES, AND JUST LIE DOWN--
ドン!


RIGHT, CONSCIENCE, IDEALS, STANDARDS. JUST QUIT TRYIN' TO BASH IN MY OPTIONAL PROTUBERANCE --
OR WHATEVER YOU FREAKIN' CALL THAT BUMP-TYPE THINGIE BACK THERE.
AH. TODAY'S FIRST PATIENT.


HM?
DOCTOR...?


OH, IT'S THE GUY.
HURRY... PLEASE...
treatment.


OH, WOW -- IT'S MY BIG BROTHER!
UH, NO...
WAIT -- NORI-KUNI!?
SIR, I DIDN'T KNOW YOU HAD A YOUNGER BROTHER
HE IS MY GEE-OH-DEE-DEE-AY-EM-EHN CEE-OH-YOU-ESS-EYE-EHN!
AND IF I SHARED ANY MORE OF THE BASTARD'S DNA THAN THAT, LET ME ASSURE YOU I'D BE BEGGING FOR EUTH-ANASIA!
OHHHH, NOW I GET IT! I WAS IN TOO MUCH PAIN TO REALIZE... BUT THIS HOSPITAL MUST BELONG TO UNCLE, RIGHT?
ouch
ouch
Say, how's he doing, anyway?
OH, THANK GOD! CAN YOU HELP A BROTHER OUT? QUICK!
...
GOT HIS X-RAY? OK, LET'S TAKE A LOOK. HM, HM. I SEE...


THE DOCTOR'S (your) COUSIN HERE...
HOW DID IT HAPPEN?
MY-OH-MY.
It certainly looks painful.
DIS JOINT IS ED.
...HE COMMITTED AN ATTEMPTED VIOLATION OF A WOMAN'S RIGHTS IN THE VICINITY OF HER FRONT DOOR.
I THEN PROCEEDED TO PERSONALLY COMMIT AN ACTUAL VIOLATION OF HIS FUNDAMENTAL HUMAN RIGHTS, INCLUDING THOSE RELATED TO SECURITY OF PERSON, TORTURE, AND A FAIR HEARING.
IF THAT'S THE CASE, THEN NO PROBLEM.
URK!
WELL, LET ME SEE.
YOU KNOW, YOUNG LADY, I DO DEFINITELY APPROVE OF YOUR STYLE.
BY JERKING HIS WRIST OUT OF ITS SOCKET IN A SPIRIT OF EQUITY, I HOPED TO PROMOTE IN HIM A GREATER UNDERSTANDING OF THE IMPORTANCE OF THESE RIGHTS FOR ALL PEOPLE.
BUT IT WAS ONLY A JOKE!


DOCTOR SURELY HE ONLY NEEDED A LOCAL?!
NURSE, A BRIEF CASE HISTORY...
カク


...I DON'T KNOW... I GUESS THAT I HAD ALWAYS PICTURED SOME OTHER KIND OF STORY...
YOUR SCARS, DOCTOR...
NORIKUNI IWATA AGE 4
Denjiii...
AT THE AGE OF FOUR, PATIENT -- USING THE AS-YET MEDICALLY UNAPPROVED "KIKAIDA'S FINISHING MOVE W/DUAL BOX CUTTERS" TECHNIQUE -- MADE TWIN DIAGONAL INCISIONS UPON DOCTOR, WHILE HE WAS ASLEEP!


YOU KNOW YOU'RE BETTER OFF WITHOUT HIM. YOU'RE ALSO BETTER OFF WITHOUT ANY MEMORIES OF HIM, PARTICULARLY THOSE RELATED TO WHERE YOU SAW HIM LAST. CAPICE?
I SENSE YOUR OWN, DEEPLY-FELT, SINCERE, AND TOTAL ABSENCE OF EMPATHY FOR (the kid) NORIKUNI HERE.

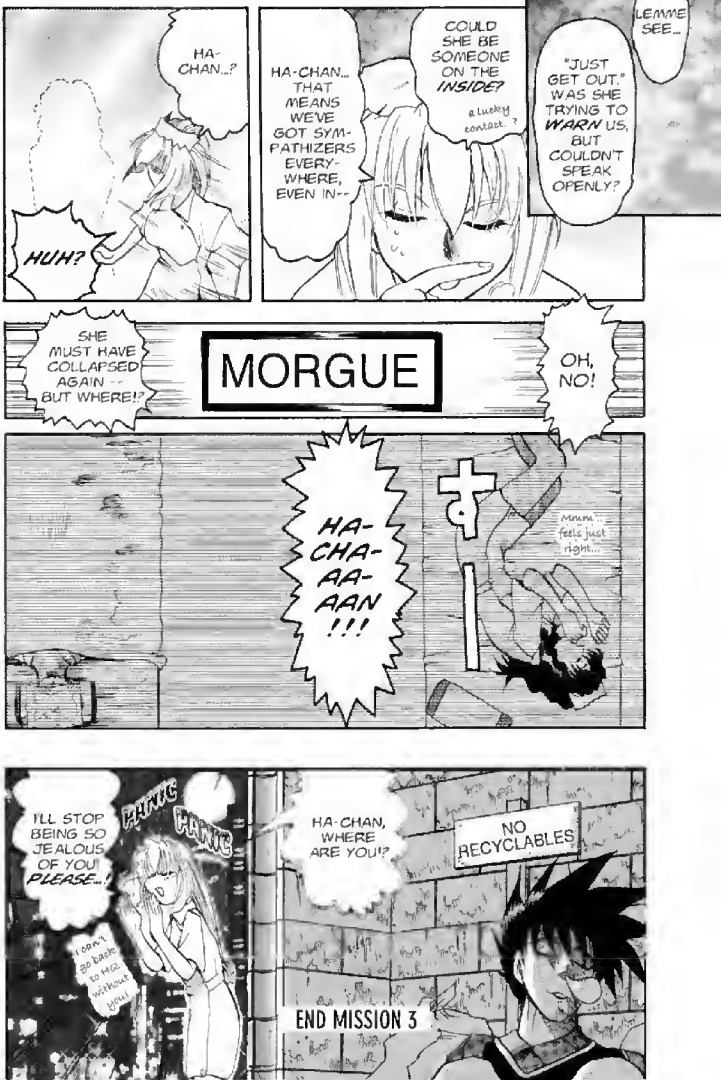

AND AS FOR YOU, MY DEAR...


MAKE SURE EVERYTHING IN O.R. IS READY! ESPECIALLY THE DRAINS! HAW HAW!
DOCTOR..
AS A DOCTOR, I'VE WAITED YEARS FOR THE CHANCE TO EXACT A HORRIFIC REVENGE UPON THE BRAT -- I MEAN, TO DEMONSTRATE PROCEDURES SO RADICAL THAT THEY WILL REVOLUTIONIZE OUR UNDERSTANDING OF GROSS ANATOMY!
...
I'll do it like this!
I'll do it like that!
I'll do it with a Critic hemostat!
WELL, EMASCU-LATION TO BEGIN WITH... THEN, EXPERIMENT-AL SURGERY ON THE SPEECH CENTERS ON THE BRAIN... EVENTUALLY, A KIND OF LIVING DEATH!
DOCTOR!! WHAT ARE YOU PLANNING TO DO!?
WHY MUST IT ALWAYS END WITH THE LAST RESORT?
THE LAST RESORT
OH, DEAR GOD IN HEAVEN...
(CHUCKLE) YOUNG LADY, I'LL DO BETTER THAN THAT. HOW WOULD YOU LIKE TO BECOME MY MISTRESS?
I like you!
HEY, DOCTOR, BEFORE I TAKE OFF, DO I GET A REDEMPTION VALUE ON YOUR COUSIN HERE?


DIETARY
OH WELL, I THOUGHT I JUST FELT A GREAT DISTURBANCE IN THE EXAMINATION ROOM -- AS IF A LECHEROUS VOICE SUDDENLY CRIED OUT IN AGONY -- AND WAS SUDDENLY SILENCED...
HEY, COULD YOU AT LEAST PRETEND TO POSSESS NO MORE THAN NORMAL HUMAN HEARING?
I mean, just for my sake
WHASS UP TH, HA-CHAN?
?
ONE THING AFTER ANOTH-ER...
I CAN'T BELIEVE HOW TODAY IS TURNING OUT...
ALAS...
Next, let's check out...


...WITH THOSE TWO GIRLS...?
WHAT IS THE DEAL...
WHAT KIND OF A PRANK ARE YOU TWO TRYING TO PULL!?
HEY!
THAT'S IT.
Ha-ha-ha it's not as if they're going to shoot you Excel
FORGIVE US, LORD IL PALAZZO! OUR COVER IS BLOWN!
EXCEL AND HYATT – BOTH K.I.A. IN ENEMY TERRITORY!
YOU'RE THE TWO THAT CAME TO DELIVER DR. IWATA'S WALLET! I REMEMBER EVERY DETAIL!
UM, WE'RE THE NEW...


LOOK, JUST GET OUT, OKAY?
HUH?
I JUST WANT YOU OFF THE HOSPITAL PREMISES... BEFORE DR. IWATA AWAKENS!
I DON'T CARE WHO YOU ARE, OR WHAT YOU THINK YOU'RE DOING THIS TIME!
MA'AM! YES, MA'AM!
..EXCUSE ME?
LEAVING! WHAT A GOOD IDEA!
C'MON, (ha-chan) HYATT!
THE DOCTOR IS MORE THAN ENOUGH...
...DON'T NEED ANYMORE WEIRDOES..
Huh. Whatever.


HA-CHAN...?
HUH?
HA-CHAN... THAT MEANS WE'VE GOT SYM-PATHIZERS EVERY-WHERE, EVEN IN--
COULD SHE BE SOMEONE ON THE INSIDE?
a lucky contact ?
"JUST GET OUT." WAS SHE TRYING TO WARN US, BUT COULDN'T SPEAK OPENLY?
LEMME SEE...
SHE MUST HAVE COLLAPSED AGAIN -- BUT WHERE!?
MORGUE
OH, NO!
HA-CHA-AA-AAN !!!
Mmm... feels just right...
I'LL STOP BEING SO JEALOUS OF YOU! PLEASE...!
I won't go back to HQ without you!
PANIC
PANIC
HA-CHAN, WHERE ARE YOU!?
NO RECYCLABLES
END MISSION 3

EXCEL SAGA


HEY! SO WHAT EVER HAPPENED TO IWATA?
CAN'T SAY. DID HIS WRIST POP BACK?
She put him oot of joint, then?

FEATURED CHARACTER # (WHOLE LOT) + 3

# THE DOCTOR AND THE NURSE

- Think of the health-care system as a vast jungle ecology. These two people are like winged, parasitic insects who might alight anywhere.
- The Doctor is a third-generation practitioner in a family that runs an entire hospital network. He trusts in this elite background to Teflon™-coat his license, no matter what stunts, hi-jinks, or gross and willful negligence he should commit.
- The Nurse was attached to the Doctor as part of a will left behind by his father—not unlike those electronic ankle cuffs worn by parolees. Her job is to monitor him constantly.
- The Doctor is a cousin of the same guy named "Iwata" who lives in Excel and Hyatt's apartment building.



SO THE DAYS AND YEARS WENT BY...



AND EACH OF THEM HAD CHOSEN FOR THEMSELVES...




...THOSE ORDINARY LIVES.




MISSION 4
THE LOOKING GLASS OF DELICATE BUBBLES
I'M HOOOOME...
MY LITTLE DARLING!


IWATA! YOU BASTARD! WHAT ARE YOU DOING HERE?
OH, GOD... SHE'S TAKING OFF EVERY-THING EXCEPT THE APRON...!
!?
OH! WEL-COME HOME...
...HONEY!
ズズズズ
An' it's well thoughtful formin' t' supply th' voice-over narration.
I've gorra supportin' role seems like...
... TWO?! YOU, TOO?! SUMIYOSHI! HOW LONG HAS THIS BEEN GOING ON?
IWATA, I'M GIVING YOU FIVE SECONDS TO LEAVE, ALL RIGHT? 5... 4... 3...


Aye.
YOU TAKE ME FOR A FOOL!?
WHAT? SO IN THIS INCREDIBLE FUTURE TIME, THE PREDOMINANT MARITAL ARRANGEMENT IS POLY-ANDRY!?
1
2
3


HAAAAAAAIL!
IL...
...PALAZZO!!
オッ
オッ
NOW THAT'S WHAT I'M TALKIN' 'BOUT!
I can't hear you!
WHAT GLORIOUS ECHOING BLIND ADULATION ROARS FORTH FROM THE MOB!
YES! AT LAST THE DAY IS AT HAND!
THE VERY GLOBE IS NESTLED WITHIN OUR BOSOM!


EVEN LITTLE MINCE GOT A SPECIAL HONORARY CERTIFICATE OF MONGREL PEDIGREE!
I'VE BEEN AWARDED A HAFFENIN' CLOAK -- BEFITTING THE POSITION OF A "NUMBER TWO!"
DOG OF DOGS


YOU'VE GOT TO MAKE IT CLEAR JUST WHO CONTROLS ALL THE POWER AND SOVEREIGNTY AROUND HERE!
BY "HERE," I MEAN EARTH, AND BY "CLEAR," I MEAN VISIBLE FROM ORBIT!
234M
THE COLOSSAL STATUE OF OUR LORD IS RAISED!


I ASK THAT YOU HELP ME GUIDE THIS WORLD TOWARD A BETTER FUTURE.
NONE OF THIS WOULD HAVE BEEN POSSIBLE WITHOUT YOU.


YES, IT WAS A LONG...
AND WHILE I MAY BE OF MODEST TALENTS...
...LONG JOURNEY...


AS SHE STANDS BEFORE YOU, EXCEL MUST PROCLAIM THAT SHE HAS LIVED FOR THIS GLORIOUS MOMENT TO BE!
MY LORD, I'M HUMBLED BY SUCH OVER-GENEROUS WORDS LAVISHED UPON SOME-ONE AS UNDESERVING AS MYSELF!


I AM OVER-WHELMED BY THIS EXTRA-ORDINARY HONOR YOU BESTOW...
THERE IS ROOM ENOUGH FOR TWO...
...ON MY SEAT OF CON-QUEST...
UM...
HUH?
IS THAT ...?!
BESIDE THE COLOSSUS OF OUR LORD! A STATUE OF HYATT! A MONUMENT TO MINCE!
...DOES IT MEAN... OVER THERE...?
ONE OF ME...!
DAMN YOU!
DAMN...
...YOU ALL TO HELL!
matchstick


WHY IS MINE IN 1/144 SCALE!?
I MEAN... OF COURSE... I KNEW IT WAS A DREAM ALL ALONG...
IT WAS... ONLY A DREAM...
THE NUMBER TWO EXCEL...
I AM LORD IL PALAZZO'S FIRST AND FOREMOST SUBORDINATE...
...
BUT, CHEE -- I EVEN PUT THIS UNDER MY PILLOW FOR GOOD LUCK...
CONQUEST OR BUST!
1. MT. FUJI
2. A HAWK
3. AN EGGPLANT
I'M NUMBER TWO!
I'M NUMBER TWO!
No dying


LET'S GO... C'MON... HAPPY DREAMS... GOOD DREAMS
ゴクン!!
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ビキ
ビキ
オロオロ
スー
PHEW


AT PEACE
I'M SORRY...
BUT MOMMY SAYS I CAN'T KEEP YOU..
I'M SORRY, PUPPY!
キュー
PLEASE ADOPT ME


COME OVER HERE, AND HAVE SOME O' THIS INSTEAD.
WHY, YOU'RE NOT SUPPOSED TO FEED A GROWING PUPPY ON STUFF LIKE THAT!
YOUNG FELLOWS THESE DAYS... THEY DON'T KNOW ABOUT RAISING DOGS.
AND THIS DOGHOUSE THEY BUILT COULD USE A LITTLE WORK, TOO...
YES, IT'S BEEN QUITE A WHILE...I WONDER... JUST HOW LONG IT'S BEEN... SINCE I BECAME ALL ALONE...?
YOU KNOW, PUPPY... BACK WHEN MY WIFE AND KIDS WERE STILL ALIVE, THEY'D HAVE ME FIXING THINGS UP... THINGS AROUND THE HOUSE, JUST LIKE THIS, ALL THE TIME.
I GUESS THAT'S WHAT OLD MEN DO...
HMPH, LOOK AT ME –TALKIN' TO YOU, LITTLE ONE.


MINCE !!!
MINCE TASTES GOOOOOOD.

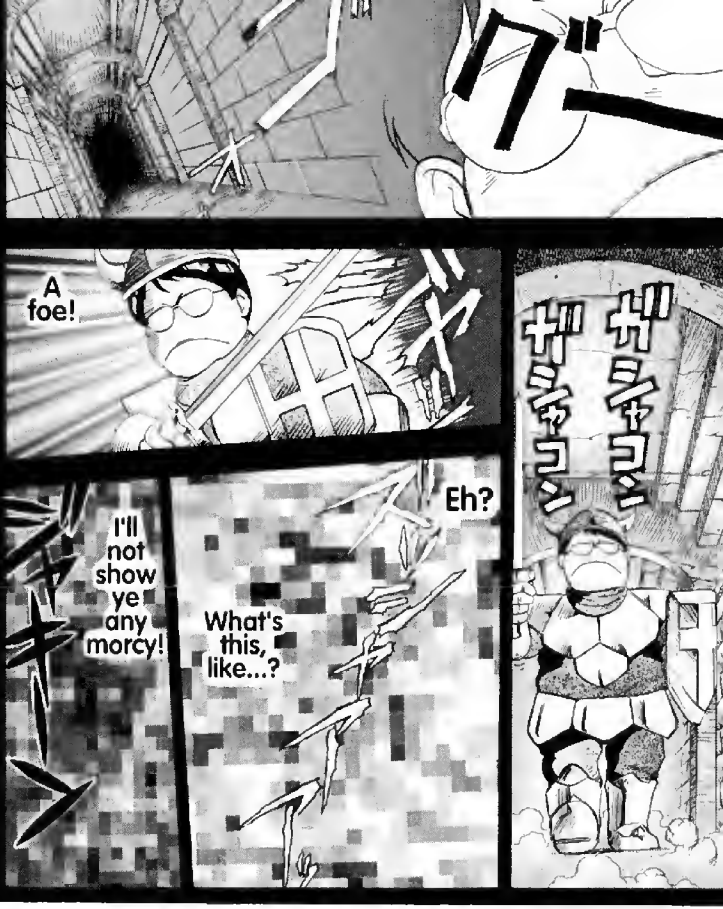

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I'M A CRUEL AND CUNNING SPY!
I'VE JUST ESCAPED OUT OF A SECRET LABORATORY (ERECTED IN A GEOGRAPHICALLY PRECARIOUS SPOT) THAT I HAD INFILTRATED!
ゴゴゴゴゴゴオ


IT'S FINALLY OVER...
...ISN'T IT?
YOU'RE SAFE!?
MISAKI! THE SCIENTIST WHO FELL IN LOVE WITH ME AND BETRAYED THE LABORATORY!
THE WORLD IS SAVED, BUT... THE OTHER MEMBERS OF YOUR TEAM...
YES. ALL I CAN SAY IN MEMORY OF THEIR SACRIFICE IS...
"LOVE AND PEACE...
...FOR-EVER."
HOLD IT! I'M JUST FINE, OKAY?
WHAT? YOU'RE ALIVE! IT'S A MIRACLE!
THERE'S ONE OR TWO THINGS I WANTED TO ASK YOU ABOUT... YOU SCUM.
it's a cliché!


A-HA.
OH -- WELL, MAYBE YOU DON'T KNOW. SEE, THIS WAY THE AUDIENCE IMMEDIATELY KNOWS WHICH GUY IN THE SHOW IS THE HERO, AND WHICH IS MERELY THE COMIC RELIEF.
ALLOW ME TO SAY THAT PERSONALLY, VIS-A-VIS THE AFORE-MENTIONED SYMBOLISM OF ATTIRE, I THINK THIS IS A BIT OF OVERKILL.
HOW COME YOU GOT TO DRESS LIKE A COMMANDO, AND I HAD TO DRESS LIKE I'M IN THE VILLAGE PEOPLE?
it's not macho, man!
HUH?
OKAY, QUESTION TWO: WHAT EXACTLY WAS THREATENING THE EARTH IN THAT LAB YOU BLEW UP?
WELL... THIS WAS SUPPOSED TO BE TOP-SECRET... BUT I'LL LET YOU IN ON IT, JUST THIS ONCE... A DEVICE THAT COULD DESTROY THE ENTIRE EARTH!
WHAT, YOU MEAN A SHOCK LIKE BLOWING UP THE LABORA-TORY?
kinda boring, really...
THE LEAST SHOCK COULD HAVE SET IT OFF!


WATANABE -- LOOK OUT!
!
I'M HERE, MAN!
I-- IWATA..
MY COMRADE-IN-ARMS SLAIN WHILE TAKING A BULLET MEANT FOR ME!
WAH!
WAH! WATA NABE!
...SO IS ...THAT SMOKING GUN YOU'RE HOLDING BEHIND YOUR BACK...
DON'T WORRY ABOUT MINOR DETAILS LIKE THAT, WATANABE! IT'S THE BIG PLOT TWIST HERE THAT'S IMPORTANT, OKAY? HEY, WE'RE ALMOST UP TO THE CREDITS!
URKK!
MISAKI !?


THE STINKING MIASMA -A LETHAL GAS!?
IT'S A TRAP!
SHE'S DEAD, TOO!
MY GOD!
THIS (CHOKE) NEVER HAPPENS (GASP) IN A SPY MOVIE!
EVEN THE MAIN CHARACTER IS GOING TO DIE!?
URGH...
URRK...
ゴー
FOETID STENCH
GAK!
HGGRP...
must get... gas mask...

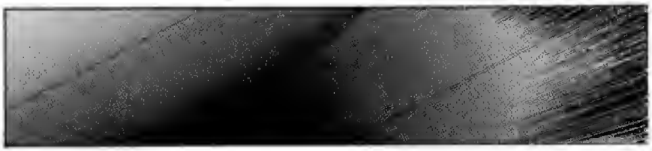

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A foe!
I'll not show ye any morcy!
What's this, like...?
Eh?


Ah... this feels champion ...


ムク
URR-MMM...
IT'S LIKE THE SULFUR REEK OF HELL!
GLAGH!
ガバッ
カパ
ガラ
...
DON'T MIND IF I DO!
バタン
GET TH' HELL OUT, IWATA!!
DRUNK
THAT'S NOT TH' BATH-ROOM... THAT'S TH' FRIDGE...

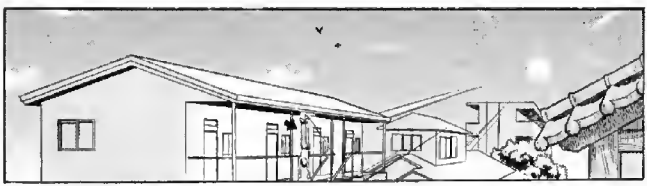

PHEW.
カン
カン


THEY SAY A CITY NEVER SLEEPS...
HMMM..
...I SUPPOSE IT NEVER DREAMS, AS WELL.

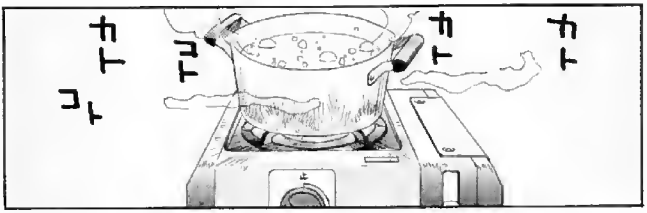



SLEEP...
DREAMS..


THESE ARE WORDS I SUPPOSE NEITHER OF US WILL HAVE TIME FOR!




IT'S LIKE A NIGHT-MARE!
WHAT TH!?
WHOA!


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OBSERVE THIS CAMP STOVE WE SCAV-ENGED FROM THE TRASH.
BUT THE TRUTH COULD NOT BE MORE DIFFER-ENT.


...LOOKS NICE AND WARM, DOESN'T IT?


SENIOR, THE DIMINISHING KEROSENE PROJECTS FLAMES OF A COLD HUE...
IT NOW SERVES AS OUR SEMI-FINAL LINE OF DEFENSE AGAINST AN ICY DEATH.
コト
コト
コト


DO ME A FAVOR AND DIG OUT THAT CIGARETTE LIGHTER.
The final option has come at last
(SIGH) THE WORLD ITSELF IS PAINTED WITH THE HUES OF ANTAGONISM, HA-CHAN.
OH, DEAR SENIOR, I BELIEVE THE FUEL IS NOW DEPLETED.

# MISSION 5
# THAT WHICH SCATTERS ABOUT IN THE WHITE SKIES




SHUT DOWN.
And all it took was a little snow
THE CAPITAL OF THE PREFECTURE... THE WHOLE METROPOLITAN AREA...
WOW! IT'S AMAZING HOW HOT IT CAN GET, BRIGHT AND EARLY LIKE THIS!
FEELS LIKE THAT'S STEAM COMIN' OUT OF MY MOUTH!
ALMOST MAKES YOU WANT TO GET SOME ICE CREAM BARS!
COOL
HA! HA! HA!
GETTING KINDA TOASTY IN HERE! THAT COLD, BITTER NIGHT THAT SEEMED TO LAST FOREVER FEELS LIKE A CRUEL JOKE NOW!


oh boy, this bites. chatterin' style.
C'MON, HA-CHAN... THIS IS THE PART WHERE YOU'RE SUPPOSED TO CUT ME DOWN.
...I'M SORRY. THAT IN FACT WAS A CRUEL JOKE.
BE A LITTLE MORE CONSIDERATE, OKAY?!
OKAY, I'm STARTING TO GET A LITTLE FREAKED OUT HERE!
I'm not kidding!
HYATT!
IT'S MORNING! C'MON! WAKE UP, SLEEPYHEAD! DON'T GIVE ME THAT "NO DETECTABLE PULSE OR RESPIRATION" STUFF!
...I GET TO THINK-ING...
...ONCE OUT OF EVERY 10 TIMES OR SO...
...NOW, I KNOW THE ROOM TEMPERATURE LAST NIGHT (HHNG) WAS COLD ENOUGH FOR (HHNG) SOMEONE TO HAVE (HHNG) FROZEN, BUT...



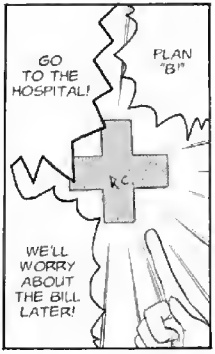

THREE ROUNDS OF CPR + AMATEUR DEFIBRILLATION LATER

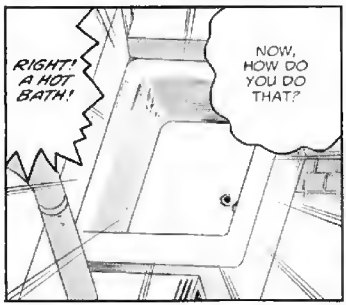






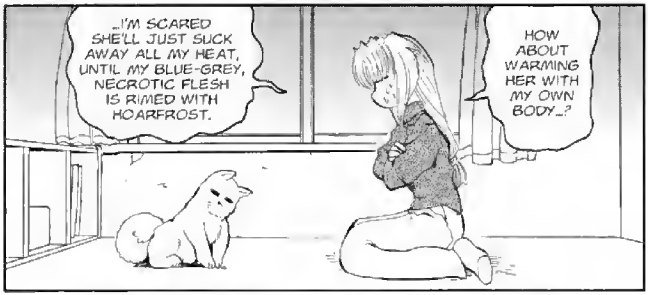
SCRAP "B"!
..BUT IN HA-CHAN'S CURRENT STATE, EVEN MEDICAL PROFESSIONALS REFUSE TO RECOGNIZE HER AS A FORM OF LIFE!
I know this from experience.


GO TO THE HOSPITAL!
PLAN "B"
R.C.
WE'LL WORRY ABOUT THE BILL LATER!


RIGHT! A HOT BATH!
NOW, HOW DO YOU DO THAT?


OR WE COULD TRY A COLD BATH, SEEING AS HOW WE HAVE NO GAS -- REMEMBER, MORON? IDERS!
I NEED IDEAS!
YOU TOO, MINCE! C'MON! THINK!


WELL, BACK TO PLAN "A" -- RESUSCI-TATING HER ON MY OWN!
WATER DID THE TRICK WHEN SHE WAS ALL DRIED OUT...
YEAH, I SUPPOSE WARMING HER WOULD BE THE BEST THING TO DO...


...I'M SCARED SHE'LL JUST SUCK AWAY ALL MY HEAT, UNTIL MY BLUE-GREY, NECROTIC FLESH IS RIMED WITH HOARFROST.
HOW ABOUT WARMING HER WITH MY OWN BODY...?


MINCE! ARE YOU TAKING THIS SERIOUSLY !?
BUT JUST YOU HOLD ON THERE A GOSH-DARN MINUTE, MINCE... IF SHE DON'T WAKE UP BEFORE THE FIRE BURNS TOO DEEP, THEN ALL WE'VE DONE IS TRADED A GHASTLY FROZEN CORPSE FOR A HIDEOUS CHARRED CADAVER! AND SHE'S NOT A CORPSE, MINCE! SHE'S NOT A CORPSE!
FLAME! HOT, SEARING FLAME! IT HAS MADE MANY A MAN COME TO BARGAIN-ING TERMS!
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ガク

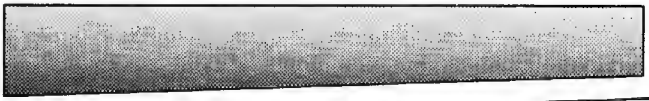

Which path should I mink to be the best...would you think?
It seems sudden everyday mundane winter mornings carry along with the depths of extreme fear!
—Lord !! Palazzo!
PANIC INDEX: 99
I'm afraid I didn't quite understand the question..


WAIT RIGHT THERE, HA-CHAN!
I'LL FIND SOME-THING TO GET US THROUGH THIS!
バタン
MINCE! YOU TAKE CARE OF HER, OKAY?
ハッハッ
ポフ
COLD


WB-DUP
WB-DUP
WB-DUP


OH, MY...


I WONDER WHERE SENIOR EXCEL IS...?
...WHAT A LOVELY MORNING.
FRESH AS A DAISY




YES, EVEN THE TRAINS AREN'T MOVING...
I SEE. BUT ARE YOU SURE ABOUT THIS?
UNDER-STOOD. OK, THANK YOU.


Aol it took was 20 cm o' snedge t' shut doon the city. Th' public transport system's a bit o' a jurk, eh?
I GUESS WE REALLY DO HAVE THE DAY OFF.
...
I CAN'T BELIEVE THEY'RE LETTING PUBLIC SERVANTS LIKE US GET OFF WORK SO EASILY...
YEAH, IT'S LIKE WE'RE BACK IN SCHOOL ON A SNOW DAY...
Folk livin' up in the hills are boond tu be loughin' their heeds off reet now.
カﾘﾘｯ
Wait—those bastards are making us use our vacation days on this...!
LET'S ALL GET OUT IN THIS CRISP REFRESHING AIR.. AND HAVE A GOOD OLD-FASHIONED RUBDOWN TOGETHER!
HEY! C'MON QUIT HUDDLIN' ROUND THE KOTATSU TABLE, SLURPIN' TEA! GRAB SOME TOWELS, BOYS!
カﾘﾘｯ


COOL!
♬
WHAT? WE GET THE DAY OFF?


WHOA... YOU'RE NO FUN...
...AND A BIT TOO BLUNT ON ME, MAN.
GET LOST, PERVERT.

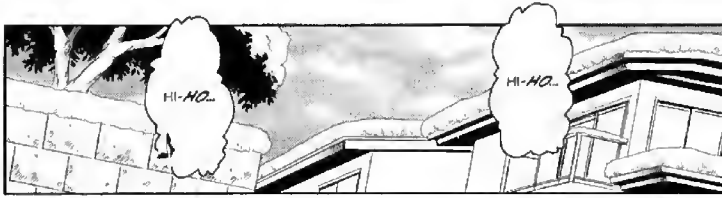

...I seem t' recollect from summer ye diwn't like the heat either.
AND ANYBODY TWISTED ENOUGH TO DO COLD STUFF ON A COLD DAY IS A PERVERT IN MY BOOK!
I WAS BORN IN THE SUMMER AND I HATE THE COLD, ALL RIGHT?!
YOU GUYS ARE REALLY GONNA JUST STAY INDOORS AND DO NOTHING?


WELL, YEAH BUT IN YOUR CASE, IT SEEMS NATURAL.
Did ye nevah notice I mesel' wear shurt-sleeves the yeer roond?
I can't really say why, but...

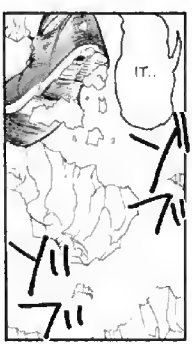

OH, LISTEN TO 'IM WHINE!
JUST LOOKING AT YOU'S GONNA MAKE ME CATCH COLD.
SHORT-SLEEVED SHIRT...


CATCH COLD? HEY, I DON'T CATCH COLDS.
HAH, IT ALL HAS TO DO WITH HOW PHYSICALLY FIT YOU ARE!!
HERE! FEEL THAT!
IN FACT, I'M FEELIN' KINDA OVER-HEATED TODAY!
HEY KNOCK IT OFF, DAMN IT!
I'M THIRSTY. LEMME DRINK SOME-THING, ALRIGHT?
YEAH... SURE...
...SUMI-YOSHI.
Hey, some milk!
What?
IWATA... I THINK HE'S ACTUALLY GOT A FEVER.
A HIGH FEVER.
Sh! Quiet, like.


WHAT'S UP?
?
I THOUGHT YOU GUYS WERE FRIENDS...?
Aanly they're just ignorant o' the fact they catch 'em.
Fools DEE catch colds...

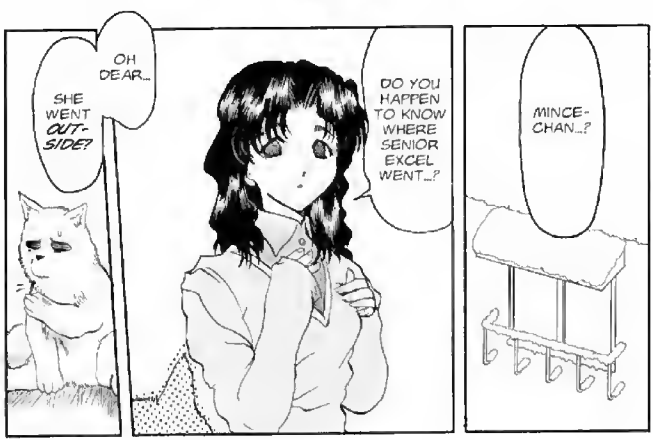

HI-HO...
HI-HO...


SHOES FULL OF SNOW... PRICKLING SENSA-TION...
OH GOD... I CAN'T FEEL MY FEET ANY MORE...

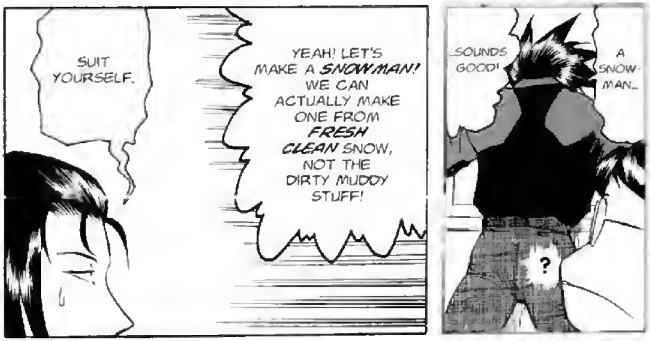

IT..


I WONDER WHAT WOULD REALLY HAPPEN... IF I JUST LEFT HA-CHAN THE WAY SHE IS RIGHT NOW...
BOY, WOULD *THAT* BE AN EXPERIMENT IN TERROR.
..NOT IN THE DEAD OF WINTER...
COME TO THINK OF IT, I GUESS PEOPLE WOULDN'T BE THROWING AWAY ANY PORTABLE HEATERS, ELECTRIC RADIATORS..
CURLING TONGS...
OPERATION "FIND THROWN-OUT APPLIANCES" CANCELLED


...I JUST HAD ONE O' THEM *IDEARS.*


OH DEAR...
SHE WENT *OUT-SIDE?*
DO YOU HAPPEN TO KNOW WHERE SENIOR EXCEL WENT...?
MINCE-CHAN...?

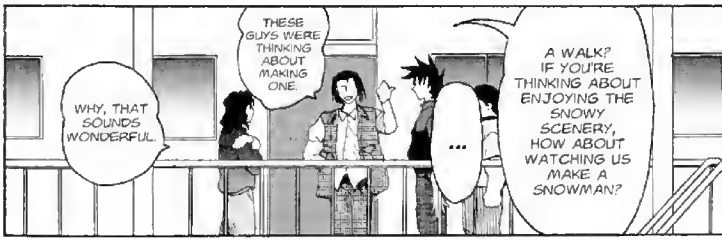

Enough t' mek snur-men.
...I THINK THEY WERE SAYING SOMETHING ABOUT THIS BEING THE GREATEST SNOWFALL IN YEARS...
...WOW, LOOK AT IT PILED UP OUT THERE!


SUIT YOURSELF.
YEAH! LET'S MAKE A SNOWMAN! WE CAN ACTUALLY MAKE ONE FROM FRESH CLEAN SNOW, NOT THE DIRTY MUDDY STUFF!
...SOUNDS GOOD!
A SNOW-MAN...
?


Yer gonna stay in, Watanabe?
I'M SORRY... BUT I REALLY, REALLY CAN'T STAND COLD WEATHER.
Nowt better t' do.
WHAT, YOU TOO, SUMI-YOSHI?
ALL WHITE... ALL ROUND... MR. SNOW-MAN...


Hmm, it IS geet chilly ootside.
OUR GOAL: 2 METER TALL SNOW-DUDE!
カリ
ナ"
Not somethin' ye wanna hev on ya conscience, but!
If Iwata were reet noo t' collapse sudden like, he might actually freeze t' death.
SO WHAT'S THE DEAL? YOU ARE FRIENDS?
I SUPPOSE HE'S JUST HYPER-ACTIVE...
GOT NOTHING BETTER TO DO, EH?
わはは
HEY! MS. AYASUGI!
An' I live reet below ye.
Ha-ha-ha, no, my name is Iwata.
ACTUALLY I LIVE TWO DOORS DOWN...
OH... YOU'RE MR. YAMADA, WHO LIVES NEXT DOOR...?


HIYA.
WHY, IT'S MR. WATANABE, ISN'T IT?
I JUST THOUGHT I'D GO OUT FOR A NICE WALK...
ACTUALLY, MY SENIOR... I MEAN...
YOU'RE HEADED FOR WORK? WOW, THAT SUCKS.
on a day like this...?


WHY, THAT SOUNDS WONDERFUL.
THESE GUYS WERE THINKING ABOUT MAKING ONE.
...
A WALK? IF YOU'RE THINKING ABOUT ENJOYING THE SNOWY SCENERY, HOW ABOUT WATCHING US MAKE A SNOWMAN?


YEAH, EVEN FROM HERE, I CAN MAKE OUT THE GOOSE-BUMPS ON THE BACK OF HIS NECK.
Tek a look at him...


HEY, WE'RE ALL USED TO WEATHER LIKE THIS.
BUT NONE OF YOU SEEM TO BE DRESSED VERY WARMLY...
カン
カン
カン


HEY! WHAT ARE YOU GUYS *WAITING* FOR?
...
WELL... JUST THIS ONCE, I'LL LET HIM SAVE SOME FACE. I'M NOT GONNA MAKE FUN OF HIM RIGHT NOW.
...
カン
カン


Th' expression 'th' pot callin' th' kettle black' comes t' mind.


I FOUND A BRANCH!
HEY, HOW ABOUT USING THIS ROCK?
'KAY!
トス!
ALL RIGHT! ALL DONE!
♬
はは
HEE HEE HEE! IT *DOES* LOOK LIKE HIM!


ONE...
TWO...
OH, HOW CUTE!


メニーヤバ!!


UH, YEAH... I GUESS...
I MUST SAY, YOU ALL SEEM TO GET ALONG WITH EACH OTHER VERY WELL...
YEAH, UH... BUT, AS THE SHAPE OF THE SNOW-MAN CAME TOGETHER, WE SORT OF DEVELOPED THIS MUTUAL UNDER-STANDING ABOUT WHAT WE WERE GONNA DO TO IT...
BUT IT WAS REALLY WELL CON-STRUCTED.
IT WAS MASTERFUL.


ポッ
MS. AYA-SUGI--
HEY, YOUNG MAN, SAVE THAT FANCY FOR SPRING-TIME--
hein hein hein
スーッ
BUT THEY LOOK LIKE THEY'RE HAVING SUCH FUN..
Stand back, mind.
EAT TRIPLE-COMPRESSED SNOW-BALL!
ヒュー!
HA!
EEP!
"EEP"?


...?
SORRY BOUT THAT! STRAY BULLET!
HEY -- WANNA JOIN OUR SNOWBALL FIGHT, MISAKI?
ハァ
ハァ
OKAY.
hmmm
READY FOR MY RETURN SHOT?
キュッキュッ
ギュッ
HERE, I'LL MAKE IT UP TO YOU FOR THAT SURPRISE ATTACK!
GO AHEAD, STICK ONE RIGHT HERE!
カマエ!


...KNOW...
WHAT IS IT?
...This might be trouble, then.
Seven parts rock t' three parts snur ...Hm!?
...HOW IS IT THIS IDIOT DIDN'T SEE THAT COMING?
MATSUYA... DON'T YOU THINK YOU WENT A LITTLE TOO FAR?
His fevah is up t' lethal temperature. He's passed oot.
I DON'T THINK THE FEVER IS MY FAULT.
IT WOULD SEEM I MIGHT BE ABLE TO BE OF SOME SERVICE...
AREN'T YOU--?
OH, EXCUSE ME...


カリ
KNOWING HER, I'M SURE SHE'LL REVIVE ONCE THE TEMPERATURE GETS WARM AGAIN.
HEY -- AS LONG AS I CAN FIGURE OUT SOMETHING BEFORE THE SNOW THAWS, IT'LL WORK! I MEAN, IT WORKS WITH GOLDFISH, RIGHT?
WITH THIS SCAVENGED SHOVEL, SIMPLY DIG A DEEP HOLE, AND CHUCK HA-CHAN DOWN WHERE THE FROZEN EARTH CAN PRESERVE HER! BRILLIANT!
I CAME UP WITH THIS PLAN AMIDST A WORLD OF BLINDING WHITE, DEVOID OF ANY WARMTH-GENERATING APPARATI!


BUT..
WHERE MIGHT YOU HAVE BEEN, ALL THIS TIME, SENIOR?
YOU DIDN'T HEAR ANY OF MY ASS-BACKWARD, PUTTING-THE-CART-BEFORE-THE-HORSE PLANS, DID YOU!?
hey—lookin' good!
HA-CHAN?! WERE YOU LISTENING?


HE SEEMS ALL WELL NOW.
Even more well than he is usually
WHO CARES..?
All reet then — what manner o' lass has such medication, that ye give it t' a gravely ill man an' suddenly he's up an' aboot?
END MISSION 5


..HEY ..IT DOESN'T LOOK GOOD..
I divven't think we should leave him like this ye knaa...
THIS TIME, HE'S REALLY OUT COLD..


THE HOSPI-TAL?
..YES, I THINK I KNOW THE RIGHT HOSPITAL FOR HIM..

EXCELSIOR


I HEARD YOU'RE IWATA'S BROTHER, SO I BROUGHT HIM -- BUT CAN YOU REALLY HELP HIM IN THIS STATE?
I'm not joking around here
WELLLL, THIS IS THE SURGERY WING, AND HE'S NOT MY BROTHER, JUST A COUSIN... BUT HEY! THAT'S NOT IMPORTANT!
I'm glad you came.
ALL RIGHT THEN, GET HIM PREPPED FOR OR.!
TO DO WHAT, DOC-TOR...?


..WHILE THE NUMBERS OF THE "FEW" MAY HAVE INCREASED, IN THE END, THE FORMULA OF THE FEW CONTROLLING THE "MANY" HAS NOT CHANGED..
THOUGH AUTONOMOUS POLITICAL RULE THROUGH BUILDING MAJORITY CONSENSUS HAS SWEPT THE SURFACE OF THE EARTH..
..NO POLITICAL PHILOSOPHY CAN BECOME ALL-ENCOMPASSING AND COMPLETE!
UNTIL THIS WORLD IS A UNIFORM TOTALITY...
TESTI--
WE MUST THERE-FORE..
--FY?!

## MISSION 6
# HE WHO DOES NOT OPEN THE TREASURE BOX HIMSELF







HEY! SHINE THE LIGHT DOWN WHERE I'M GONNA STEP, DUMMY!
WHOA!
I NEVER REALIZED THE SEWER TUNNELS UNDER THE CITY WERE THIS WIDE...
WOW...!
YKNOW, I THOUGHT IT'D BE A LOT SMELLIER.
HERE, DEEP BELOW FUKUOKA, IT'S--
カン
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カン
バシャ
バシャ
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AIEEEE


I SAY...
THE SCENE, A FEW HOURS AGO...
...HOW WOULD YOU YOUNG PEOPLE BE INTERESTED IN TAKING UP AN ASSIGNMENT?
ARE YOU CONTENT WITH YOUR CURRENT ASSIGNMENTS?
WELL, LET ME PHRASE THAT DIFFERENTLY...
I'M GETTING A REPETITIVE THINKIN' INJURY.
HUH? HOW COULD WE BE? IT'S B-O-R-I-N-G.
HMM, YES... I SUPPOSE SO.
WE ALREADY HAVE PLENTY!


SO, YEAH, IF YOU'VE GOT SOMETHING BETTER--
DID YOU HAVE SOME SORT OF POLLING WORK IN MIND?
THEY ARE QUITE ENJOYABLE AND MOST APPROPRIATE TO THE PAY WE RECEIVE.
WE ARE VERY FORTUNATE TO HAVE THE ASSIGNMENTS WE HAVE BEEN GIVEN, DOCTOR.
BUT THIS IS GETTING KIND OF TEDIOUS.
LOOK -- I'VE ALREADY FIGURED OUT IN THESE CIVIL SERVICE JOBS, IT'S EASY TO PUT IN JUST ENOUGH WORK TO EARN THE SALARY.
EASE UP, MATSUYA
WATANABE-KUN...
BUT MORE LIKE SOMETHING THAT "SUDDENLY CAME UP," RIGHT?
WELL, NO -- NOT SOMETHING QUITE LIKE THAT, BUT...
I SEE...


CONFERENCE ROOM
ABOUT THIS... I MEAN, I GOT THAT WE'RE SUPPOSED TO GO UNDER-GROUND AT THOSE MAP CO-ORDINATES, BUT...
...WHAT EXACTLY ARE WE SUPPOSED TO FIND THERE?
YES?
HEY, DOC-TOR?
DO YOU HAVE ANY QUESTIONS?
--AND THAT'S ABOUT IT.
I HAVE NO IDEA.
WELL.
BESIDES, IS THIS REALLY THE KIND OF JOB WE'RE SUPPOSED TO DO, ANYHOW?
OF COURSE, I DON'T WISH TO IMPOSE... IF YOU TRULY HAVE SOMETHING MORE PRESSING TO DO...
ENOUGH WITH THAT LOOK..
THIS ASSIGNMENT IS BASED ON NOTHING MORE THAN GUT INSTINCT AND PURE SPECULATION.

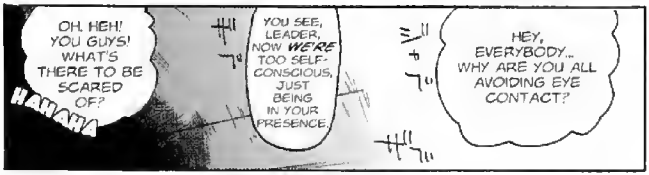

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HEY, WAIT A MINUTE!!
WHAT'S ALL THIS ABOUT "SOMETHING" BEING "DANGEROUS"!?
SOMETHING DANGEROUS DOWN THERE?
There's somethin' awry aboot th' environmental security o' that locale then?
DO YOU UNDERSTAND NOW?
Th' City Environmental Security Administration, reet?
DO YOU RECALL THE NAME OF THE OFFICE FOR WHICH YOU NOW WORK?
HELLO!? I BELIEVE THERE'S SOMETHING IN THE ADMINISTRATIVE HANDBOOK ABOUT ENTRY-GRADE FILE CLERKS NOT DESCENDING INTO THE DEPTHS OF THE EARTH BASED ON WHAT THE TEA LEAVES TOLD YOU THIS MORNING?!
AS I SAID, AT PRESENT IT IS ONLY A MATTER OF GUT INSTINCT AND PURE SPECULA--
WELL, YOUR JOB IS TO FIND OUT JUST THAT.
...ESPECIALLY WHEN IT'S FOR BAD THINGS HAPPENING.
YOU KNOW, I'M PRETTY GOOD AT TELLING FORTUNES MYSELF...


DID YOU SERIOUSLY THINK I WAS PLAYING DUMB JUST TO AVOID DOING MORE WORK?
NO -- I ADMIT I WAS WRONG.
NO DOUBT ABOUT IT.
I SHOULD HAVE KNOWN BETTER...
HEY, WHATCHA GUYS UP TO OVER THERE!?
REMEMBER, I'M THE LEADER HERE !
MY EVERY ORDER IS YOUR COMMAND, RIGHT?
HA HA HA HA


...That IS a bold design, but!
OKAY, JUST WHAT DID THE DOCTOR SAY?
SOMETHING ABOUT, "PROPER PRIOR PREPARATION WILL SPARE YOU SOME LATER MISERY."
IT WOULD BE NICE IF HE FOUND A WAY TO SPARE US ALL OF IT.
vein popping
EXPERIMENTAL PROTOTYPE GUN MARK II
CLASS 4 CONFIDENTIAL
"PROTOTYPE MARK II," HUH? WE HAD FUN WITH THE MARK I, DIDN'T WE?
WHAT TH-- PUT THAT DOWN, YOU FOOL!
JEEZ, WATANABE, RELAX.
DON'T YOU REMEMBER ANYTHING FROM THAT TRAINING SESSION!? YOU WANNA VAPORIZE YOURSELF!?
THE SAFETY'S ON, RIGHT?
IT'S GOT A SAFETY? WHERE?
HMM. IS THE TRIGGER ENGAGED IN A TWO-STAGE PROCESS? ANYTHING LIKE THAT?
NOPE.
SUGGESTION.
WHAT IS IT, MATSUYA?
WE'RE GOING TO BE MOVING IN A GROUP, SO I THINK IT WOULD BE A GOOD IDEA FOR OUR GROUP LEADER TO BE IN POSSESSION OF SOMETHING IMPORTANT LIKE THIS.
?


C'MON, MISAKI! WHAT'S THIS, ALL OF A SUDDEN?
You're acting like it's a field trip!
WHAT ARE WE GONNA DO TO PICK? DRAW STRAWS?
MAJORITY RULES
CONGRATULATIONS LEADER
HUH?
OH, MAN -- THIS MAKES ME SO SELF-CONSCIOUS...
HARUMPH
I NEED TO GET SOME ADVICE ABOUT DEALING WITH ALL THIS CHARISMA.
BUT NO WORRIES, EVERYONE! HEY, YOU CAN JUST TALK TO ME LIKE YOU'VE ALWAYS DONE, OKAY?
AND MISAKI, DON'T FALL IN LOVE WITH ME.
I'm just kidding. Please fall in love with me
heh heh
WOW. WE'RE SO LUCKY TO HAVE SUCH AN EASY-GOING LEADER.


...should ye not have pity on him?
Rather than bein' angry...
I'M... ALL RIGHT...
...A PISTOL WITH AN UNKNOWN LEVEL OF POWER AND A TRIGGER THAT'S JUST A LITTLE BIT WACKY... THE IRONY IS THAT IF HE WERE THE KIND OF MAN WHO ACTUALLY UNDERSTOOD HOW DANGEROUS THAT THING WAS AND THEN VOLUNTEERED TO CARRY IT
...WELL, I JUST MIGHT FALL IN LOVE WITH HIM.


HEY, EVERYBODY... WHY ARE YOU ALL AVOIDING EYE CONTACT?
YOU SEE, LEADER, NOW WE'RE TOO SELF-CONSCIOUS, JUST BEING IN YOUR PRESENCE.
OH, HEH! YOU GUYS! WHAT'S THERE TO BE SCARED OF?
HAHAHA

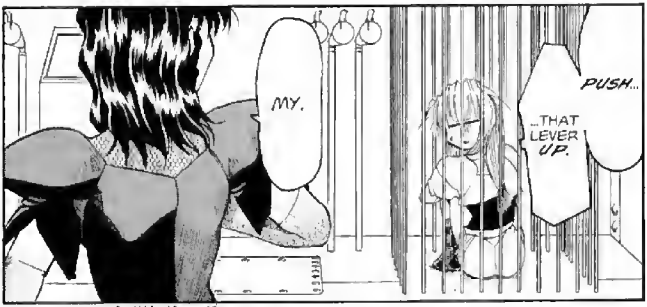

INTRUDERS...
MUST! DIE!!
"D-DIE," SENIOR..?


NO, NO.
THAT'S JUST TO PUMP OURSELVES UP, YOU KNOW -- GET INTO THAT KIND OF MENTALITY!
I UNDER-STAND NOW...
...
BUT, SENIOR EXCEL, WON'T SUCH A MENTALITY IN FACT LEAD TO--
AW RIGHT! HERE IT IS, HA-CHAN!
BEHOLD! ACROSS' PRIDE AND JOY...
...THE SECRET GUARD STATION SECURITY CHAMBER!


AS YOU WILL NOTE FROM MY DISCRETE VOCAL STRESS, WE SOMETIMES LIKE TO FORCEFULLY ABBREVIATE THE NAME OF THIS FACILITY TO "THE GAS CHAMBER!"
I guess it is a little forced
I SEE... SO THIS IS OUR SECURITY COMMAND CENTER?
BUT I DON'T SEE ANY MONI-TORS, OR...
VOICE TUBES, OLD CHAP!
SO WOULD THE SWITCHES AND BUTTONS BE...
YES! LEVERS AND PULLEYS!
...OUR SENS-ORS...?
EARS AND INTUI-TION!
OH, THE WONDER-FUL WORLD OF ANALOG TECH-NOLOGY..
RIGHT!
LET'S GET STARTED WITH THWARTIN' THEM VARMINTS WHAT WANDERED IN.
BUT, SENIOR -- HOW DO YOU KNOW WHO IS INTRUDING WHERE?
WELL (ACCORDING TO LORD 'L PALAZZO) AS FOR "WHERE," THE SIGNAL THAT WAS TRIGGERED WAS THE PERIMETER INTRUDER ALARM -- SO THEY MUST STILL BE QUITE A BIT DISTANT FROM THE ENTRANCE TO HQ..
AND AS FOR "WHO," WHOEVER, THEY PRESENT THE THREAT OF BLOWING OUR COVER, AND THEREFORE MUST BE ELIMINATED.
...I MEAN FRIGHT-ENED AWAY, OF COURSE.
SO WE MUST THEN HAVE THEM LEAVE WITHOUT TAKING NOTICE OF OUR EFFORTS!


LISTEN TO THE HORRIFIC DISTANT SCREAMS COMING THROUGH THE TUBE AS I...
OKAY!
ガシン
オオオオ...
ゴーゴーゴー
OH DEAR -- THIS IS JUST LIKE PLAYING BATTLE-SHIP.
HA-CHAN, WHY DON'T YOU GO AHEAD, AND TRY YANKING SOME STUFF AT RANDOM.
SENIOR, COULD IT BE THAT YOU YOURSELF HAVE NO IDEA AS TO HOW THESE CONTROLS FUNCTION?
MUST HAVE MISSED.
tsk!
NONE WHAT-SO-EVER.


HM... IS IT DESIGNED SO AS TO SLAM DOWN WHEN SOME MECHANISM IS TRIGGERED?
CAN'T SEEM TO FIND A WAY TO OPEN IT.
SO YOU'RE SAYING IT'S LIKE AN AUTOMATIC DOOR OF SOME KIND?
SPLASH!!
YOU'RE SAYING WE CAN'T GO BACK?!
WHAT'S THAT DOING IN A SEWER MAIN?
THERE'S GOTTA BE PLENTY OF OTHER WAYS OUT, UP AHEAD.
BEHIND US -- IRON BARS!
BLOCKING OUR RETREAT?!
...?!
!
KEEP GOING! PULL THAT LEVER DOWN!
VERY WELL, SENIOR. HERE WE GO...
GOOD JOB, HA-CHAN!
bingo!
TWO...
ONE...
YIPES!




HELPER: HAJIME IKAMI, No 69





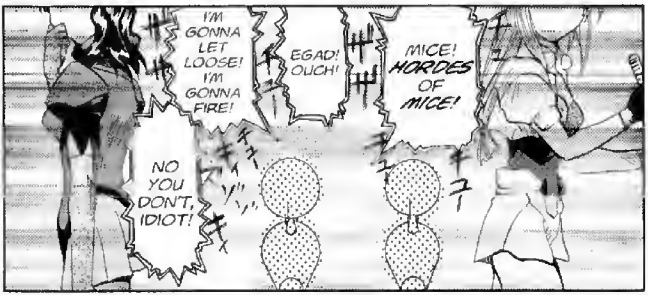





HMM?
Leadaa.
Have ye nevah heard the sayin'...
I COULD LIVE A LONG, HEALTHY LIFE WITHOUT KNOWING.
...THE COLOR OF THE BEAM OF BRIGHT, CORUSCATING, ULTRA-HIGH-INTENSITY ENERGY THAT WILL SHOOT FORTH FROM THIS SILVER TIP?
zap!
zap!
"WEAPON OF LAST RESORT...?
Aye, that's reet.
"Ya pistol is th' weapan o' last resort."
PUSH COMES TO SHOVE, WE'LL JUST COLD-COCK HIM.
Erm...
I'LL BET IT WON'T BE LONG, THEN.
SO THAT MEANS I CAN USE IT IF NOTHING ELSE WORKS?


SENIOR...
...IT WOULD APPEAR THAT THERE HAS BEEN NO EFFECT.


BUT, CHEE! I'M WORKIN' ALL THE LEVERS! UP AND DOWN! UP AND DOWN!
Grrrr...!
PLEASE, SENIOR, YOU MUSTN'T BE IN SUCH HASTE.
PERHAPS YOU SHOULD CHOOSE JUST ONE, AND THEN--
--OH, DEAR
AAAUUGHH!!!


I'M GONNA LET LOOSE! I'M GONNA FIRE!
EGAD! OUCH!
MICE! HORDES OF MICE!
NO YOU DON'T, IDIOT!


WHA' HOPPEN?
UM... I DON'T KNOW WHAT TO SAY...
WE SAID, "LAST RE-SORT"!
YOU GOT SOME SECOND-TO-LAST RESORTS FOR ME?!


カラン
YES, MA'AM..
HUP! ..OOMPH!
RIGHT! GO FOR IT! JUST TRY NOT TO SNUFF ANYONE OUT.
Especially yourself
YOU HAVE THE COMM.
WELL, I DON'T QUITE UNDER-STAND WHY, BUT IT LOOKS LIKE HA-CHAN GETS THE BETTER RESULTS..
I'M TERRIBLY SORRY.
IT CAME FROM BEHIND US!
WHAT THE HELL WAS THAT BIG SPLASH !?
ゴパー
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ゴパー


HYYATT!!!
PATTER
PATTER
PATTER
PATTER
PATTER
PATTER
LET ME SEE HERE...
DON'T OBSESS ON DETAILS AND JUST LOCK THAT LEVER CLOSED!
SENIOR EXCEL...? THE THEORY JUST STRUCK ME. WHAT IF THIS ROOM HAS SOME SORT OF PHYSICAL CONNECTION TO THE AREA IN WHICH THE INTRUDERS ARE LOCATED?
I... I DON'T KNOW HOW TO...
DON'T... WORRY ABOUT IT... JUST... KEEP GOING.
YES, SENIOR
HEY, YOU PROBABLY JUST IMAGINED IT
HMM, I WONDER IF THERE ARE ANY ALLI-GATORS DOWN HERE?
A-A-ALLIGA-TORS?
THAT WAS WAY... WAY TOO CLOSE...
THERE'S NOTHING HERE, IT PROBABLY WAS JUST THOSE MICE.
WHAT -- LIKE, 500 OF THEM, DUCT-TAPED INTO A BUNDLE? THAT SPLASH WAS LOUD!
I COULD HAVE SWORN... I THOUGHT I HEARD HUMAN VOICES...


ゴン
WELL, THEN...
...LET'S TRY THIS ONE...
ゴン
ゴン
UM.
IT WOULD SEEM THAT I MISSED AGAIN...
SSSH!
SENIOR ?
HEY... ARE YOUR EARS RINGING LIKE MINE ARE?
COME TO THINK OF IT, YEAH.
...
YOU DID IT, HA-CHAN!
OH... WHAT IS GOING TO HAPPEN?
SOME-THING WONDER-FUL.







'DAMAGE SUSTAINED IN MOUSE ATTACK

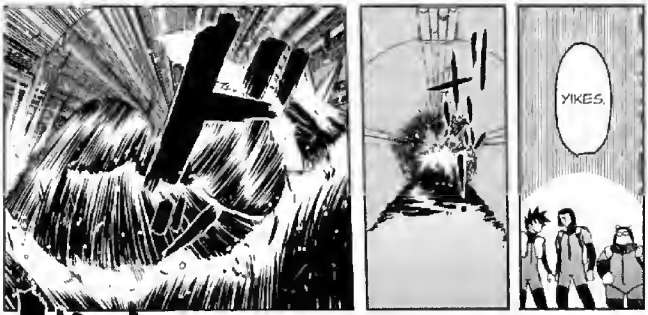




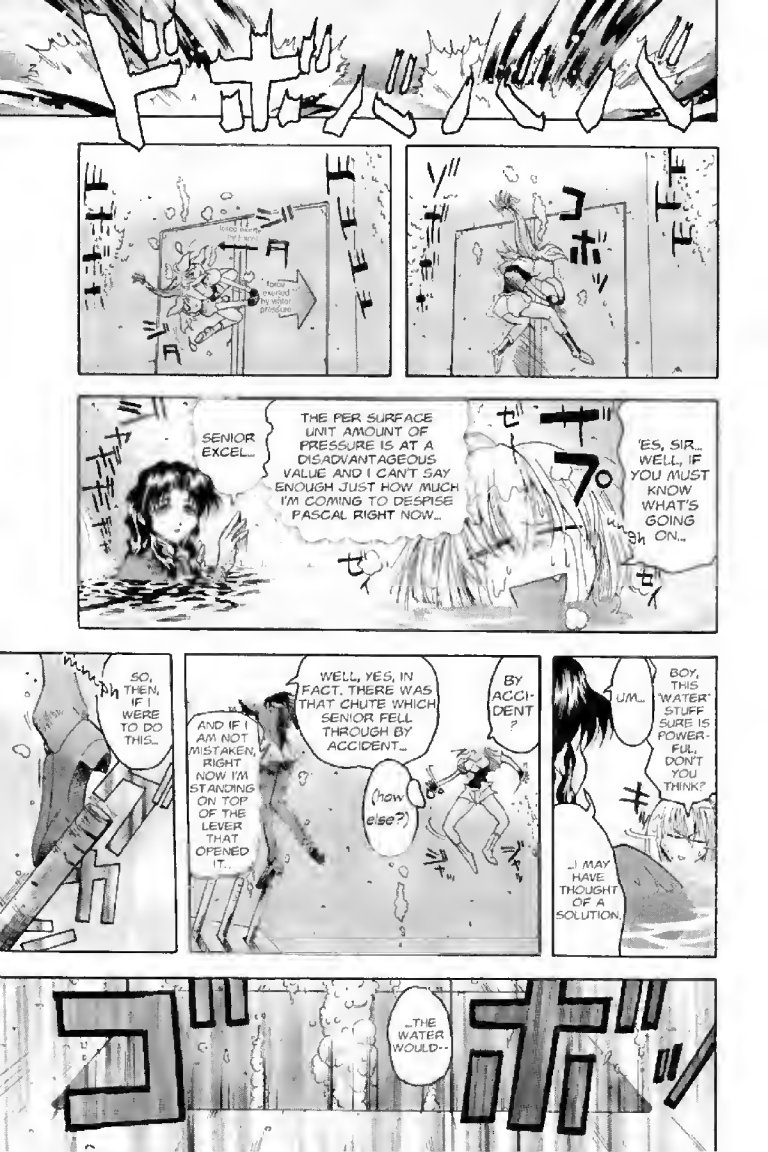


BUT, HA-CHAN, THERE'S NO NEED TO!
THEY'RE FINISHED!
DEFUNCT! PERDID! bereft of life, they rest in peace!
HA-CHAN!
YES.
IT WOULD APPEAR THE PULLEY HAS SNAPPED.
WHAT'S THAT GONNA DO!?
IF YOU'RE THE LEADER, TAKE SOME RESPONSI-BILITY AND HELP!
MORE IMPORTANTLY -- WOULDN'T YOU SAY WE'RE OUT OF OPTIONS? TIME TO EMPLOY THE RAY GUN?
WE GOTTA GET OUT OF HERE!
BUT WE HAVEN'T INVESTI-GATED ANY-THING YET...
ANY-WAY, WHERE WOULD WE RUN?
WHAT THE HELL KIND OF PLACE IS THIS, ANYWAY! MICE! MICE!
HEY, YOU KNEW THE JOB WAS DANGER-OUS WHEN YOU TOOK IT.
Th' soond is gettin' closer...


MATSUYA! WHAT TASK ARE YOU EXECUTING SO METICULOUSLY!?
MISAKI! WHAT TASK ARE YOU EXECUTING WITHOUT FIRST ASKING THE LEADER'S PERMISSION!?
I'M TRYING NOT TO DIE.
what's that gadget

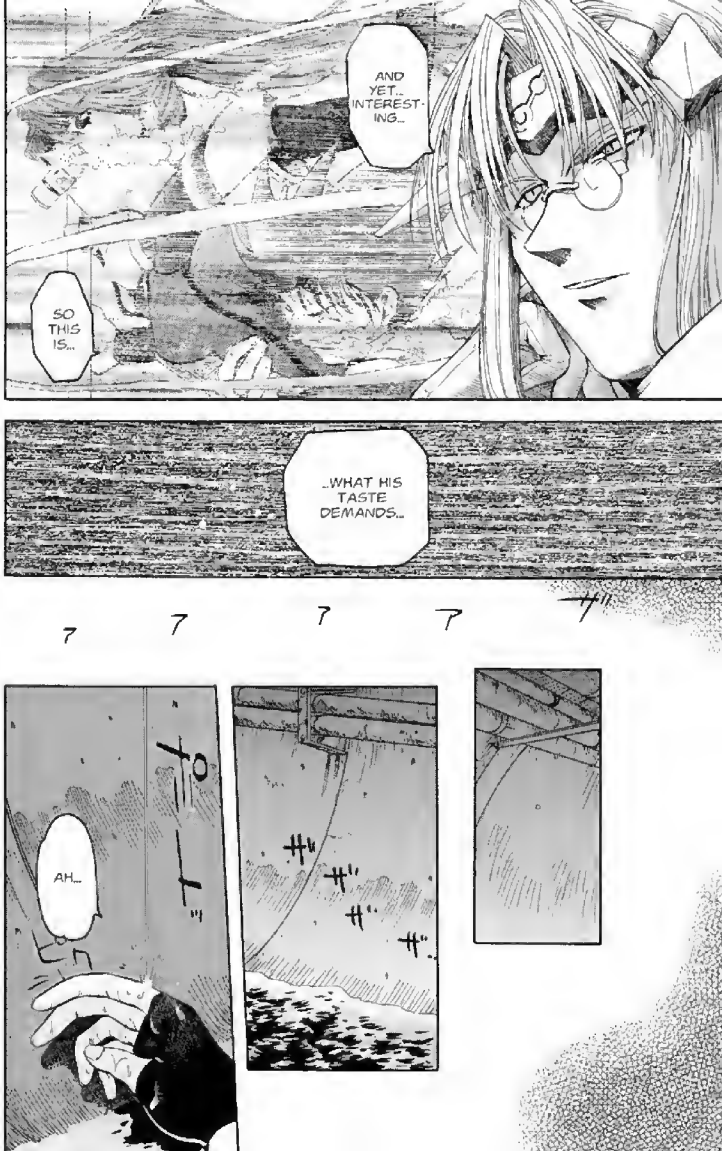

YIKES.


I think I've finally figured it out...
Never, never, never compliment Ha-chan on her work. It only encourages her.
DON'T WORRY. I SOMEHOW DOUBT IT'LL EVER LEAVE THIS ROOM.
YOU SEE... THE TRUTH IS, I'M NOT A VERY GOOD SWIMMER.
SENIOR EXCEL... THERE'S A SECRET I HAVEN'T TOLD YOU ABOUT...


ドドドドドドドド
Tanks bend by water pressure
コポ
SENIOR EXCEL...
THE PER SURFACE UNIT AMOUNT OF PRESSURE IS AT A DISADVANTAGEOUS VALUE AND I CAN'T SAY ENOUGH JUST HOW MUCH I'M COMING TO DESPISE PASCAL RIGHT NOW...
'ES, SIR.. WELL, IF YOU MUST KNOW WHAT'S GOING ON..
SO, THEN, IF I WERE TO DO THIS..
AND IF I AM NOT MISTAKEN, RIGHT NOW I'M STANDING ON TOP OF THE LEVER THAT OPENED IT..
WELL, YES, IN FACT. THERE WAS THAT CHUTE WHICH SENIOR FELL THROUGH BY ACCIDENT..
(how else?)
BY ACCIDENT ?
UM..
BOY, THIS 'WATER' STUFF SURE IS POWERFUL, DON'T YOU THINK?
..I MAY HAVE THOUGHT OF A SOLUTION.
コポポポ


MISSION 7
"WE CAME...WE LEFT."
Ha-chan...
Senior...
You were correct! Water certainly is powerful!
Isn't this a different chute from the one before...?

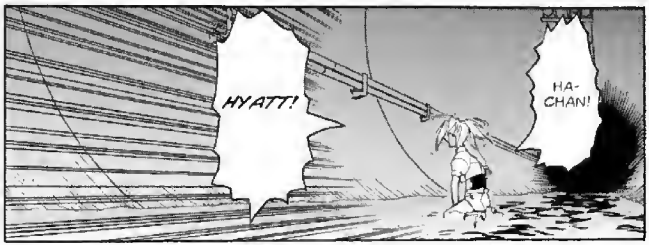

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HOW DISGRACE-FUL...


SO THIS IS...
AND YET... INTEREST-ING...
..WHAT HIS TASTE DEMANDS...
AH...

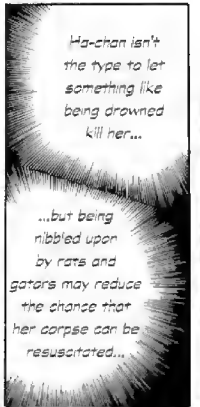

LET ME SEE NOW... THE WATER CAME AGUSHIN, THEN THE BOTTOM DROPPED OUT...
UMM...
びちゃ
びちゃ
びちゃ


GASP!


THIS REBOOT BROUGHT TO YOU THROUGH THE COURTESY OF GUTS AND VIGOR!
HUP!!


HYATT!
HA-CHAN!


HA-CHAN!
It's hanging in the balance!


Ha-chan isn't the type to let something like being drowned kill her...
...but being nibbled upon by rats and gators may reduce the chance that her corpse can be resuscitated...


...
YATT...
ATT...
AT...


OUCH...
DAMN, IT HURTS...
...HUH?
HEY, WHO'S USIN' ME AS A...
THE WATER... YEAH...
ズルッ
クッ
HUH...?!

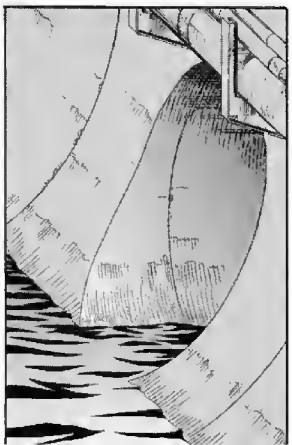

GET UP! C'MON!
--MS. AYA-SUGI!?
HEY!
WHAT IS THIS?! WHAT ARE YOU DOING HERE...
...D-DRESSED LIKE...
OH GOD!
SHE'S ALL COLD...
NO... PULSE...
I DON'T UNDER-STAND...
W-WHY DID WE HAVE TO MEET AGAIN... OF ALL PLACES, HERE IN THIS STINKING SEWER...
THIS DOESN'T MAKE ANY FREAKIN' SENSE!
SOME-ONE! TELL ME WHAT THE HELL IS GOING ON HERE!


NOW FOR TACTICAL REDEPLOY-MENT!
TARGET LOCK! REGAINED!


バシャ
バシャ
PHEW...
TH-THAT WAS CLOSE...
HMM...
SENIOR EXCEL.
OH, HEY, HA-CHAN YOU'RE ALIV-- I MEAN, CONSCIOUS AGAIN!?
I HAD...
...A STRANGE DREAM...
A DREAM?
YOU AND I HAD MADE A MESS OF THINGS... AND WE GOT SUCKED DOWN INTO A WHIRLPOOL...
...A SORT OF WILD, SLAPSTICK AFFAIR.
OH, THAT IT WAS, AND LET IT BE KNOWN...
...THAT WAS NO DREAM.


YOU WERE IN A TIGHT SPOT BACK THERE, HA-CHAN!
IF I HADN'T JUMPED IN, YOU WOULD A' BEEN BURIED... THEN MURDERED... THEN DEFILED!
IN EXACTLY THAT ORDER, SENIOR?
バシャ


WERE YOU ABLE TO OBSERVE THE ENEMY?
ピシッ
NOT WELL... I HAD MY HANDS FULL JUST TRYING TO SAVE YOU... AND IT WAS PRETTY DARK TO BOOT (YET I DID)...
ピシッ
BUT FROM THOSE VOICES WE HEARD EARLIER, I'D SAY THEY'RE A GROUP OF ABOUT THREE OR FOUR...




...SO WE'D BE IN TROUBLE IF WE RAN INTO ALL OF THEM AT ONCE!
WE SHOULD HURRY BACK TO BASE.
YES, MA'AM.


PROPER PROCEDURES FOR ADMINISTERING ARTIFICIAL RESPIRATION
LOCATED AND IDENTIFIED AN INDIVIDUAL IN NEED OF AID!
①LOCATE AND IDENTIFY AN INDIVIDUAL IN NEED OF AID.
OH, THOSE VULNERABLE LIPS AWAIT!
④ OPEN AIRWAY.
IF YOU'RE WELL AND ABLE, PLEASE CALL FOR AN AMBULANCE!
キュキュ
SOMEONE!
③ REQUEST COOPERATION AND MEDICAL ATTENTION FROM NEARBY.
ARE YOU UNCONSCIOUS? OKAY!
HEY, ARE YOU ALL RIGHT?
ポン
②CHECK TO SEE IF THE INDIVIDUAL IS CONSCIOUS. (TAP ON THE INDIVIDUAL'S SHOULDER AND SPEAK LOUDLY INTO EAR.)


...MOUTH-TO-MOUTH!
HERE COMES THE LOVELY, AND MOVING...
NOW...!
⑤ BLOCK NOSE AND COVER MOUTH WHILE EXHALING AIR INTO INDIVIDUAL'S LUNGS.
ポイ
ポイ


I HAD BEEN HOLDING BACK FROM ANY OF THE STANDARD REACTIONS OUT OF RESPECT FOR YOUR AT LEAST ATTEMPTING TO DO SOMETHING CONSTRUCTIVE, BUT PLEASE LET ME KNOW IF THIS PARTICULAR ONE IS ADEQUATE.
...YOU'RE SUPPOSED TO BLUSH; FEELING AWKWARD ABOUT WHAT JUST HAPPENED, OR...
...MAYBE HUG THE PERSON OUT OF FEAR OR...
...I DUNNO -- SOME KIND OF CLASSIC, CUTE REACTION! Y'KNOW... IT'S TRADITIONAL!
バキ
ボキッ
ベキッ
ギュッ


AW, C'MON...
bones, ok.
muscles, ok.
eyes and ears, ok.

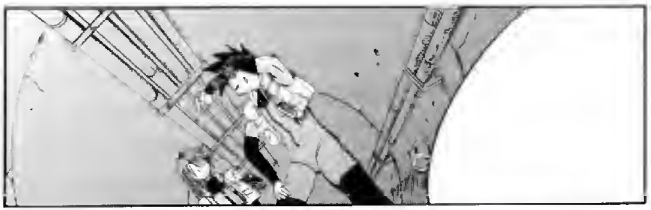

THERE.


I GUESS WE WERE FORTUNATE THAT THE WATER SURGE ONLY LASTED A SHORT TIME...
コクリ

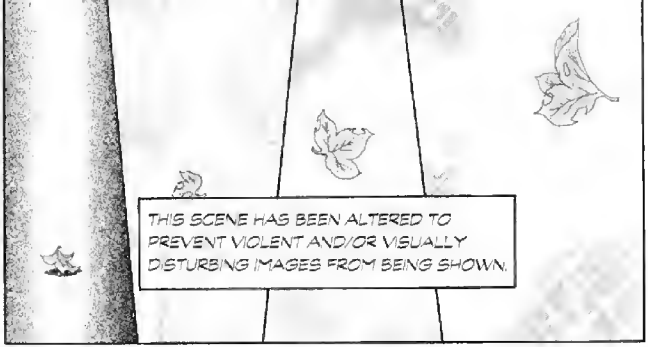

HUH?
RIGHT BEHIND YOU.

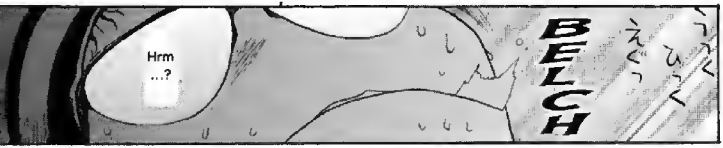

WE NEED TO HURRY AND FIND... OH!
I SEE... I JUST HOPE THEY DIDN'T SWALLOW WATER AND PASS OUT...
NO IDEA. I JUST REGAINED CONSCIOUSNESS MYSELF.
WHAT ABOUT WATANABE-KUN AND SUMIYOSHI-KUN?

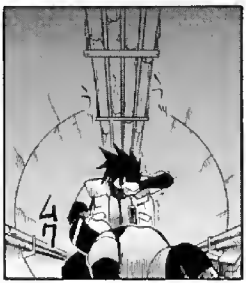





I DIDN'T NOTICE HIM AT ALL...
Man, he looks like he got on the bad side of Salvador Dali.
ALL RIGHT, LEADER.
TIME TO PUT THAT LIFE-SAVING EXPERTISE TO WORK.
NOOOOOO!!!
oh, please...
..THEN SHALL I DO IT?
NOT THAT!

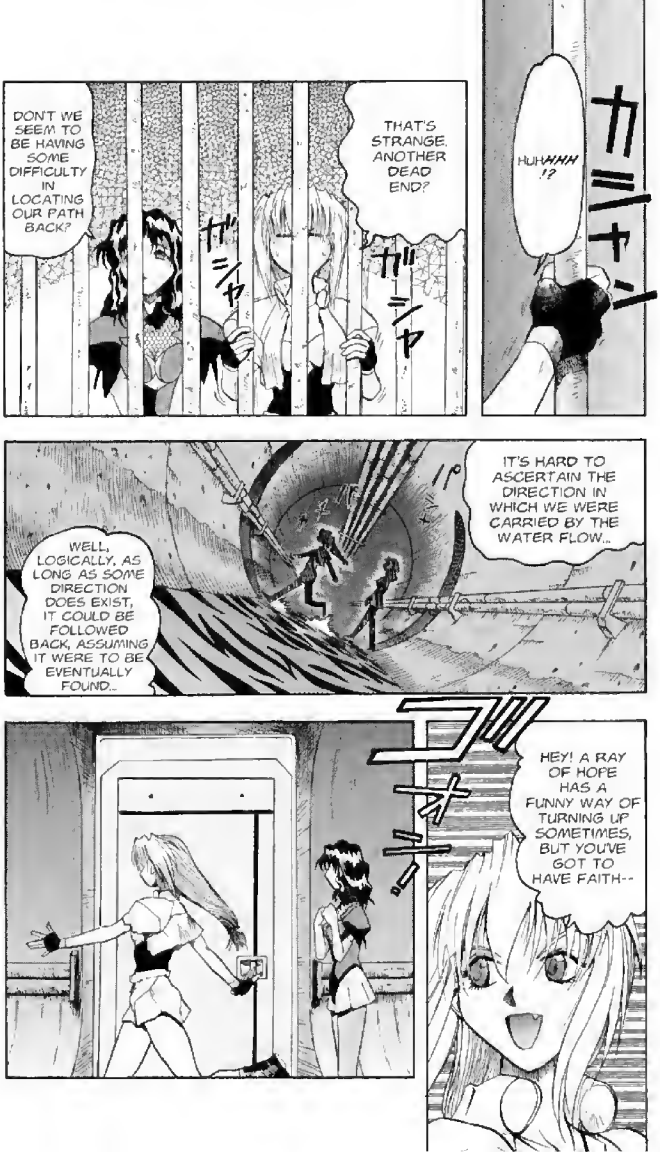

THIS SCENE HAS BEEN ALTERED TO PREVENT VIOLENT AND/OR VISUALLY DISTURBING IMAGES FROM BEING SHOWN.


Hrm ...?
BELCH
げっぷ
えぐっ


47


ハッ
ハッ:
ハッ:


BUT I NEVER WANTED TO HEAR THOSE WORDS FROM YOU!
YES!
Sort o' leaves ye feelin' awkward ye knaa?
brush


カミャン
HUHHHH!?
THAT'S STRANGE. ANOTHER DEAD END?
ガミャ
ガミャ
DON'T WE SEEM TO BE HAVING SOME DIFFICULTY IN LOCATING OUR PATH BACK?
IT'S HARD TO ASCERTAIN THE DIRECTION IN WHICH WE WERE CARRIED BY THE WATER FLOW...
WELL, LOGICALLY, AS LONG AS SOME DIRECTION DOES EXIST, IT COULD BE FOLLOWED BACK, ASSUMING IT WERE TO BE EVENTUALLY FOUND...
ゴゴゴゴ
HEY! A RAY OF HOPE HAS A FUNNY WAY OF TURNING UP SOMETIMES, BUT YOU'VE GOT TO HAVE FAITH--


OH, SENIOR, TRULY IT IS A LIGHT MADE CONCRETE; A METAPHOR WITH SWAGED HINGES.
THERE YOU GO, RAY OF HOPE. IT'S GOT A HANDLE ON IT AND EVERYTHING.
UH... SEE?
ズッ
キュッ
AND IT'S EVEN AUTOMATIC!
WOW, IT'S GOT THAT HIGH-CLASS, STAR TREK FEEL ALL OVER IT!
OH, HEY -- ANOTHER DOOR.
イル
オ
シ
SHALL I LOOK FOR A LIGHT SW-
BUT ONCE INSIDE, I CAN'T SEE A THING.



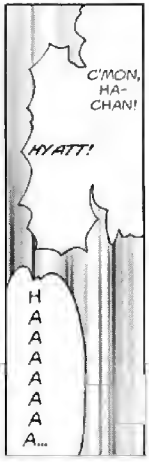

I WONDER IF SHE'S STILL GOT WATER IN HER...
HA-CHAN?


WELL, LOOKS LIKE IT'S SUDDEN DEATH OVERTIME AGAIN...


HA-CHAN?
...


IS IT THE CURSE OF DIBA DATTA?
WHY WOULD I GET OVER-WHELMED BY SLEEPINESS ALL OF A SUDDEN!?
NO! I WAS JUST RESTING MY EYES!
URRRM!


...
URP?


C'MON, HA-CHAN!
HYATT!
HAAAAAAA...


MUST... STAY AWAKE!
MUST THINK OF HAPPY THINGS... AND...
TALKING IN HER SLEEP
--HMM.
I SEE...
EXCEL CAN OPEN THAT COMPARTMENT... YES, THAT'S RIGHT...
HOW FORTUNATE.
NOW...


abc
WATANABE!
EEYAAA!!


OH, MAN... I'M SO GLAD ALL IT TOOK WAS YOUR NAME TO BRING YOU AROUND..
hah
hah
phew!


...SO... IT WAS YOUR NEIGHBOR FROM THE APARTMENT, MS. AYASUGI... EXCEPT SHE WAS DRESSED IN SOME STRANGE OUTFIT... AND SHE WAS LYING COLD AND DEAD ACROSS YOUR LAP...?
...AND THAT'S ALL YOU REMEMBER...?


I-IT WAS LIKE THIS...


UH..
WAS THERE ANYONE ELSE... AROUND HERE?
WHAT?


Well...
WHAT DO YOU THINK?
HEY, YOU'RE A BIG BOY -- IT'S OKAY.
Me guess is that dream wuz a reflection o' how ye hev th' secret desire t' abduct losses ye are attracted to, an' then lock them away in spots like these, an' then toy wi' them, an' then kill them.


...CAN I BE FRANK?
THAT MUSTVE BEEN A DREAM.
YEAH -- EVEN I'M STARTING TO THINK THAT WAY, TOO...


C'MON! SHAKE A LEG, YOU OL' PSYCHO-PATH!
IT FELT REALISTIC... CON-VINCING...
I don't know what to believe in anymore.


HOLD ON...
...
WHAT'S UP?


?




WASN'T THIS...
...A FOUR-WAY INTER-SECTION...?
OH, YEAH, YOU JUST WISH IT WAS.
Get serious.
DID YOU JUST SAY... YOU... "LOST IT"?
WELL, HEY!
THIS WHOLE MISSION KEEPS BEIN' REALLY, Y'KNOW, FLUID!
IWATA KUN!
NOW'S YOUR CHANCE. TAKE THE GUN AND BLAST THROUGH THIS WALL!
OH, THAT?
LOST IT.
I'VE SEEN ENOUGH NOW... VERY WELL, THEN...
RETURN TO YOUR DOMAIN.
HEY! WHAT TH--
YOU KNOW, IF WATER STARTED RUSHING AT US LIKE THAT AGAIN...
HUH!? EEK!
I KNEW IT...
SOME-ONE...
BLRP!
--IS DOWN HERE...


THOSE EYES... VERY ASTUTE...
HMM...
WHEN I CAME TO...
...SOOOOOO... IT WAS DEFINITELY MESSED UP AND CHAOTIC NEUTRAL DOWN THERE... AND I'M HAVING A HARD TIME REMEMBERING EVERYTHING... BUT...


THE THREAT HAS BEEN REMOVED BY VIRTUE OF YOUR EFFORTS.
YOU DID WELL.
OH...
...YOU...


GOOD WORK.
UM... LORD IL PA-LAZZO..? ABOUT THE...
...?
...I FOUND MY-SELF BACK HERE.


OH, SENIOR EXCEL, I DON'T PRECISELY UNDERSTAND WHAT HAPPENED -- BUT ISN'T THIS MARVELOUS?
Hail!
YOU ARE TOO KIND, SIR! I AM DEEPLY GRATIFIED TO HAVE SUCH WONDROUS WORDS HEAPED UPON MYSELF!


...ISN'T IT NICE HOW WE'RE BOTH HEALTHY AND UN-INJURED...?
I SEE.
BUT IF MISAKI HAD DROWNED, THEN IT WOULD HAVE MADE UP FOR ALL OF THIS...
I KNOW I SHOULDN'T SAY THIS...
END MISSION 7

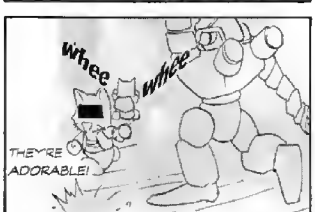

MISSION
CLEAR!!
POINT
EXP. —465

## We Who Get Wrapped Up, Part II







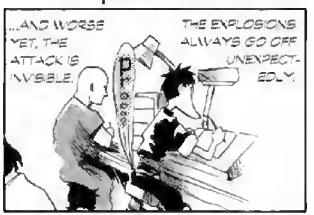






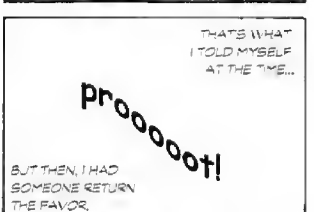
*Doesn't this have the exact opposite message of **We Who Get Wrapped Up, Part I**?*

## The People Without Manners













*These days, we hardly take notice of them anymore...*

EXCEL SAGA RETURNS IN DECEMBER!



IT'S THE BIG SCHOOL FIELD TRIP EXTRAVAGANZA!




YES...IT'LL NO DOUBT BRING UP MEMORIES OF YOUR OWN STUDENT DAYS!



*You had enough now? Huh? Could this get any more predictable?*

# Guide to Excel Saga 03's Sound Effects!

8-2——FX: G'ThuK (gosu, sound, placing something heavy)

9-1——FX: peel peel (shyu shyu, movement, peeling)

9-3——FX: munch munch (kori kori, depiction)

9-4——FX: klak klak (ka', sound)

9-5——FX: g'ThuDd! (getan, sound)

10-1-1—FX: kREEEK! (kiin, sound, loud feedback)

10-1-2—FX: v'BANGg (zudon, depiction)

10-3/4–FX: k'KREEK K'CRACK kREEKRIK! (bikiki, sound and depiction, something being strained excessively)

10-5——FX: GASP (hata, depiction)

11-1-1—FX: kreek kreek (kirikiri, sound)

11-1-2—FX: f'SHshSHshSH (fushuuu, sound and depiction, all spent)

12-3——FX: klak (kotsu, sound)

12-5——FX: kla'chak (kochi', sound)

13-2-1—FX: thok thok (ton tan, sound)

13-2-2—FX: k'chak k'chak (chiki chiki, sound, mechanical)

13-5——FX: thh'chakk (kasa..., sound and depiction, moving things about)

14-5——FX: kla'chak (kochi', sound)

15-1——FX: prirrrrr prirrr (pirii', sound)

15-2——FX: clak'shnnk (suka, sound and depiction, no more staples)

15-4——FX: puu~~~~ (pu-, sound, the phone sound after being hung up)

15-6——FX: vV'RI~~~~P (birrir, sound and depiction, ripping)

15-7——FX: (background) thh'chakk thh'chakk thh'chakk thh'chakk thh'chakk (kuki, sound and depiction, moving things about)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of Excel Saga; exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, giseigo) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, gitaigo) where the writing is used to attempt to convey rhetorically a state, mood, or condition.

Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. Onomatopoeia notes: Sound refers to audible sounds being generated somehow. Movement refers to the physical movement, or lack of movement, of something; not audible or mostly not audible. Depiction refers to the psychological state of something or someone. In the unlikely event the matter slipped your mind during the two-month gap between vol. 02 and 03, all numbers are given in the original Japanese reading order: right-to-left.

Thanks to all of you out there reading Excel Saga who made Vol. 01 such a success! You might have seen (you could have hardly avoided) the life-size cardboard standees of Excel that landed in August in over 1,000 bookstores throughout North America. Makes it look as if ACROSS has speeded up its agenda for world conquest, doesn't it? As always, please feel free, dear member of the masses, to write Oubliette c/o Excel Saga, VIZ, LLC, P.O. Box 77064, San Francisco, CA. 94107.

25-5—FX v'WOOF! (gauf, sound)

26-1—FX CH'anK CH'enK CH'anK CH'enK CH'anK (gekin, sound)

26-2—FX v'WOOF! vV'RooF v'WOOF (geu' bau, sound)

26-3-1—FX v'V... (ga', sound)

26-3-2—FX th'THUMP (pita, depiction, sudden freeze -> changed to heart beat)

26-5—FX ph'TiNG! (biku', depiction, alerm)

27-1—FX Huff huff (dialog)

27-2-1—FX fssk (nosori, depiction, appear slowly -> movement)

27-2-2—FX wheeze wheeze (ze~, sound)

27-2-3—FX k'thuk (koton.., sound)

27-3—FX ja'jangle! (zyaran!, sound chains)

27-7-1—FX gGriKk..kK (kiri, depiction and sound, something strung up)

27-7-2—FX gGriKk..kK (kiri, depiction and sound, something strung up)

27-3—FX wheeze wheeze wheeze (ze, sound)

28-2—FX wobble (tere~~~~, depiction end movement)

28-4—FX jika (sound, step forward)

28-5—FX kla'chank (gacha, sound)

29-2—FX th-Thut (suta, movement)

29-5—FX fssk (kuru, movement, turn -> movement)

30-3—FX whisk! (sui', movement)

31-5—FX flap flep (pata, movement)

32-2—FX Hah heha haha! (dialog)

32-4-1—FX p'THAp' (pate, movament)

32-4-2—FX thh'chakk (kasa.., sound end depiction, moving things about)

33-1—FX ph'fft (pon, depiction)

16-3—FX: k'tak k'tak kreek kreek k'tak k'tak kreek (kata, sound, typing) (kari, sound, writing)

16-4—FX: klak klak klak (keki, sound, typing into calculator)

16-5—FX: k'tak k'tak k'tak k'tak k'tak k'tak (kate, sound, typing)

17-3—FX: k'thud (gata', sound)

17-5—FX: kla'CHAKk (gachya, sound, door knob)

18-1—FX: b'THUmp (batan, sound)

18-4—FX: fssk fssk (suru suru, depiction, opening poster)

20-1—FX: v'VumphV b'BRRm v'RRRmmm (basun, sound, coughing engine) (bosu, sound) (bururoro, sound, engine noise)

20-2-1—FX: v'VumphV' (gofun, sound)

20-2-2—FX: s'creek' (ki, sound)

20-3—FX b'THmp! (batan!, sound)

20-4—FX b'THmp (batan, sound)

21-1—FX zsh'SHINGg! (bebi', depiction)

21-3—FX zZ'rak zZ'rak (zuru, depiction, dragging)

21-4—FX v'THUd! (dosei, sound)

21-5—FX ggnp (kyu, depiction)

22-1—FX A'RATHH! (gabaa', movemant)

23-5—FX t'thutt t'thutt t'thutt (ta', movement)

24-2—FX zz'rak zz'rak (za' za', sound, gathering something)

24-4-1—FX: (up and down) t'thutt (ta', movement)

24-4-2—FX th'THUNK! (sukon!, sound)

25-3—FX Whet the!? (dialog)

25-4—FX gGRgRgRgRgRgR (urghghgh~~~~,sound)

50-1—FX ah'eeek eh'eeek eh'eeek (gea, sound, ominous sounding bird)

50-4—FX thBPLth (bu', sound, plosive bilabial)

51-4—FX ta-DAH (don, depiction)

52-1-1–FX thak thak thok thak (do ga gago ka, sound and dapiction, series of images being presented)

52-1-2–FX tititit'tut tut (dara' da' da', sound ond dopiction, improvised drumroll?)

54-3—FX ph'Wwoo.. (hyu~, sound, wind blowing and rustling leaves)

54-5—FX yank! (gu', movemont)

56-3—FX shake shake (bun bun, movement)

57-5—FX b'Thump (batan, sound)

59-6—FX th'chakk (goso, sound end depiction, moving things about)

59-7—FX pee! (pi', movement)

60-1—FX phBLrp! (bu', sound, plosive bilabial)

60-2—FX GASP (ho', depiction)

60-5—FX (all the same one) e'Rath a'Rath a'Rath (bun, movement, violent shaking)

61-6—FX hHISSS~~~ (shagya~~~, sound)

63-2—FX zsh'SHINGg! (babi', depiction)

64-3—FX klak klak (ku', sound)

64-4-1–FX Hehehe (diolog)

64-4-2–FX b'Thump (baton, sound)

66-1—FX clep clep (pachi pachi, sound)

67-1—FX poink poink poink (pato pota, dapiction, a droplet falling)

67-4—FX zZ'SHrk! (zuze', sound)

67-5—FX zZINGg' (bi', depiction and movement, fast movement followed by suddan stop)

68-3—FX klakla'chak klakla'chak (kosha, sound, flipping score board like sign)

33-3—FX kreek kreek k'kree~~~k (kukyu kaki kekya' kyu~, sound, writing)

33-4—FX wh'THUD (doka, sound)

34-2-1–FX wh'THUD (doka, sound)

34-2-2–FX k'KRAK! (meri, sound)

34-4—FX phPH~~~ (goha~, depiction, lot of smoke billowing out)

35—FX ph'fft (pon, depiction)

38-2—FX vNnNNNN (ooo, sound, dramatic space)

38-4—FX vNnnn (ooo, depiction and sound, dramatic space)

39-2—FX sh'ZINGg' (bi', depiction ond movement, fast movement followed by suddan stop)

44-4-1–FX ggreb (hishi, movement)

44-4-2–FX fssk (suka, movemont)

45-1—FX Shattered... (ga~n, depiction)

46-4-1–FX g'GRAB! (munzu!, movement)

46-4-2–FX YANK! (gu', movement)

47-1—FX Hya!! (dialog)

47-3—FX fssk (su, movemant)

47-5—FX th'chakk (goso, sound ond dopiction, moving things obout)

47-6—FX pee! (pira, movemont)

48-1—FX ffssk!! (ka', dopiction, suddan movement ond dramatic close up -> movament)

48-2-1–FX e'rath vW'rth (basaan, sound)

48-2-2–FX honk honk (pafu, sound)

48-4-1–FX wheeze wheeze (zo~, sound)

48-4-2–FX honk... (pafu, sound)

49-1-1–FX ggnp (kyu, movement)

49-1-2–FX ffsk'! (bi', movement)

49-2—FX ggn~~~p (gigigi, depiction)

79-7 —FX kKla'chaK (gacha, sound)

80-1 —FX k'thudd k'thudd k'thudd (doya, dapiction and sound, noisily moving about)

80-3-1 —FX v'thump (don!, sound, sitting down)

80-3-2 —FX (small) thud! (go', sound)

80-4-1 —FX kreek'o kreek'o (kuge, depiction and sound, comic)

80-4-2 —FX Tsk! (dialog)

81-1 —FX g'ThuDd! (gatan, sound)

81-5 —FX Humph (dialog)

82-6 —FX th'oink (to', movement end depiction, sudden)

83-2 —FX kthnkt (gaku, depiction and movement, collapsing end/or prone movement)

84-3 —FX ggrip (gu', depiction)

85-7-1 —FX thlbpt (bu!, depiction)

85-7-2 —FX g'thunk! (gata, sound)

86-3-1 —FX (in wb) ph'ting! (piku, depiction)

86-3-2 —FX th-THUMP (piku', depiction)

86-3-3 —FX BamMP (don!, sound)

87-4 —FX th'phet th'phet th'phat (peta, sound, penicky welk)

88-5 —FX ZZZ (su, sound)

91-2 —FX gacha (kachnk, sound of door)

92-1 —FX BANG ! (ban!, sound and depiction)

93-3 —FX ggrind (giri, depiction, grinding teeth)

93-4 —FX z'zLuRRRP (zuzu, sound, fill in backes needed)

93-5 —FX th-THUMp (biku', depiction)

94-1 —FX gak! (u', dialog)

94-5 —FX ph'Zz... (za', sound, wind)

68-6—FX tssk' tssk' (kuri', movemant, turning -> movement)

72-4—FX phew (fu', dapiction, sighing)

72-5—FX klak (ke', sound)

72-6—FX kk'lak kk'lak (zuka, sound, reinforced)

73-3—FX k'reek k'reek k'ree~~~k (kyu, depiction)

74-4-1—FX kKRACKk (baki', sound, breakage)

74-4-2 —FX kLa'chankK-chank (garan, sound, rolling)

74-4-3 —FX th'RAAAAASHshshsh (ka'shan, sound)

74-6 —FX rustle bustle (zawa, depiction)

75-2-1 —FX pu'PREEP (pu'po~~n, sound, electronic)

75-2-2 —FX (small, white) pip (pu', sound)

75-2-3 —FX (smell text) click (kechi', sound)

75-3-1 —FX zZak' (bu', sound)

75-3-2 —FX k'thath... (ka', sound)

75-4-1 —FX kle'chek (gasha, sound)

75-4-2 —FX yenk (zui', movement end depiction, getting close -> movement)

75-5 —FX t'thut t'thut t'thut (sute, movement, quick)

76-3 —FX shashashasheke (kekeke, depiction, shaking)

76-4 —FX THBPLTH (bu', sound, plosive bilebial expletive)

76-6 —FX huff puff (hufu, sound)

77-1 —FX tsk fsk (te', depiction, fast and accurate movement)

77-2 —FX fssk fsk fssk fsk (as above)

77-3 —FX kla'chek (kacha', sound)

77-5 —FX B'thump (batann.., sound)

78-4 —FX fssk' (ku', movement, quick turn -> movement)

101-3 —FX worry worry worry worry (oro oro, depiction)

101-4 —FX th'sss... (su~, depiction and sound, inhaling)

101-5 —FX gCH'cOaUGHh (gopu', sound, coughing up something)

102-1-1 -FX th'phat (pata, sound, flapping like)

102-1-2 -FX th'sss... (su~, depiction and sound, inhaling)

102-5 —FX kyu'whine~~~~ (kyu~~~, sound, whining)

102-6 —FX a'roo~~~~F' (hyu-n, sound, whina)

102-8 —FX 1F'lash' (ka', depiction)

102-9 —FX ph'VLupVLupVLupVLup (dodo~', sound, gushing water)

103-1 —FX thok (ton', sound)

103-4 —FX thok thok thok (ton' tom' ton', sound)

104-1 —FX TH'THUMP!! (do biku', depiction)

104-4 —FX Heh heh heh heheee (dialog)

104-5 —FX ph'WwooWoo (hyu~, sound, wind blowing, dramatic)

105-1 —FX z'ZNORree (fuga~, sound)

105-4-1 -FX kK'BLAAAMmm (zubaaan, sound, explosion)

105-4-2 -FX vGRGGGRRRGR (gogogoooo, sound, smoldering)

107-3 —FX rroarrrr (ooo, sound, residual)

108-2 —FX b'BlamM (daaan, sound)

109-6 —FX z'ZNORree (fuga~, sound)

110-1-1 -FX SNORRRE (gu~, sound)

110-1-2 -FX Grngnrmnn (goo', depiction, gaunt and vast atmosphere)

110-2 —FX kla'CHAnG kla'CHAnG (gashakon gashakon, sound, metal armor)

110-3 —FX zz'RAK (zya', sound)

94-6 —FX ph'arUTH AruTH z'RTHth (bababa, sound, wind fluttering clothing)

94-7 —FX v'phWOo'zZrth'woo... (baa' sound and depiction, wind plus dramatic)

95-3 —FX rROAR' (oo', sound and depiction, roaring crowds)

95-4 —FX (in background) Heil! RA ^~~~! U'RAAA~~~~ (etc., dialog)

96-5 —FX zZINGg' (bi', depiction and movement, fast movement followed by sudden stop)

97-1 —FX a'RhuTH' (ba', sound and depiction, clothing)

97-3 —FX GASP (ha', depiction)

98-3 —FX wheeze wHEEz wheeze (ze-, sound)

98-6 —FX th'chrunch th'crunch (kusha', sound and depiction)

98-7-1 —FX th'chrunch (kusha', sound and depiction)

98-7-2 —FX munch munch (mofu, sound and depiction)

99-1-1 —FX hg'gnkl (gokun!, sound, swallowing)

99-1-2 —FX z'Rathh (besa', sound)

99-3 —FX zZ'Chakl (zaa', sound)

99-4 —FX zZ'claksh zZ'claksh zZ'claksh (za, sound, lot of loose items)

99-6 —FX ka'CHINk ka'CHINk ka'CHINk ka'CHINk (ka', sound)

99-7 —FX ka'CHINk ka'CHINk ka'CHINk ka'CHINk (ka', sound)

99-8 —FX KA'CHIN'K (ka', sound)

100-2 —FX ph'Wwoo'ArathrTH... (zaa', sound, wind blowing and rustling leaves)

101-1 —FX GASP (ha', depiction)

101-2-1 -FX th'chakk (goso, sound and depiction, moving things about)

101-2-2 -FX th-THMP th-THMP (doki doki, depiction, pounding heart)

119-3 —FX WHEEZE z'WEEz WHEEZE (ze-ha-, sound, heavy breathing)

121-2 —FX KTHNKT KTHNKT (goku gaku, depiction and movement, collapsing and/or prone movement)

122-1 —FX t'DuTHh (de', movement, deshing movement)

122-2 —FX b'Thump (baton, sound)

122-4 —FX waddle waddle (nosu nosu, movement)

122-5 —FX pfft (pofu, sound)

123-4—FX s'SHINnnn (saae', depiction, sun starting to shine through)

125-1—FX pip (pi', sound, electronic)

125-3 —FX k'thud (gata', sound)

125-4 —FX kR'clecle! (gara!, sound, opening sliding door resting on bearings)

126-5 —FX ph'ap! (pan', sound)

127-1 —FX fssh'kl (ki', movement, rapid movement followed by stop)

127-2 —FX ph'tap (bi', movement)

127-4 —FX t'thut t'thut (sutasuta, movement and depiction, walking away)

128-1-1 -FX ph'thap (ten', sound, closing door)

128-1-2 -FX th'that! (ton', sound, sitting down)

128-4 —FX zz'thunk zz'thunk (zobu zobu, sound, snow crunching)

128-5 —FX huph wheeze (ze' fu', sound)

131-2 —FX Kla'chak! (gecha', sound)

131-3 —FX Hahaha (dialog)

132-1 —FX K'chnk (cha, sound, sudden behind)

132-4-1 -FX klang kleng (ken', sound)

132-4-2 -FX (white) Humph (dielog)

132-4-3 -FX klang (kan, sound)

133-2 —FX klang kleng (kan kan, sound)

110-4 —FX zz'THRAzthAzthAz (zu'shaaa, depiction, something ominous and large appearing)

110-5 —FX sh'SHINGg! (zya'kiin', depiction)

111-1 —FX fidget fidget (niki niki, movement)

111-2 —FX erath' (muku, movement, getting up)

111-3—FX th'chak (gara, sound and depiction, moving things about)

111-4 —FX kle'chenk (kapa, sound)

111-5 —FX kla'chankmpp' (gapan, sound)

111-8 —FX b'thmpt (batan, sound)

112-1-1 -FX b'Thump (batamu, sound)

112-1-2 -FX v'rrommm (bururororo, sound)

112-2 —FX klang klang (kan, sound)

112-3/4-FX STARE (zi'', depiction)

115-1 —FX k'blup k'bluv k'blup k'bluv (kato koto, sound, boiling quietly)

115-4 —FX k'blup k'bluv k'blup k'bluv (kato koto, sound, boiling quietly)

115-5 —FX ppPSSSHTt' (pushuu, sound, gas release ending)

117-3 —FX flap flap (pata pata, movement)

118-1 —FX shiver shiver (kata kata, depiction)

118-2 —FX pfft pfft (posu posu, depiction, soft tapping)

118-3 —FX b'fft B'fftt bB'fft (bon dosu, depiction and sound, a little stronger)

118-4-1 -FX Hup! Hup! Hup! (dielog)

118-4-2 -FX gG'fssk fG'fssk gG'fssk (ki', movement, massaging)

118-5 —FX Shla'CHAK! (zya', depiction, getting something ready)

119-1-1 -FX HurPH!! (dialog)

119-1-2 -FX zzZRACKK! (biken, sound and depiction, electric shock)

143-1-1 -FX k'CHAK'tnn (ga'kooon, sound, trap door opening)

143-1-2 -FX kK'SPALASHsh (bashaan', sound)

143-2 —FX klang klang klang (kan kan kan, sound)

143-3 —FX sp'lurshss (zabu', sound)

143-4-1 -FX klang klang (kan kan, sound)

143-4-2 -FX sp'lash sp'latch (basha pasha, sound)

145-1 —FX thoink (tosu', sound, deceptively not loud but crucial blow)

145-5 —FX creeeak (kishi,' sound, chair leaning back)

147-2 —FX k'thud (gata', sound)

148-1 —FX sp'lush (basha, sound)

149-2 —FX kla'chak (cha', sound)

149-4 —FX ph'ting! (piku, depiction)

149-6 —FX whisk (pi', sound)

150-1-1 -FX fssk (su', movement)

150-1-2 -FX zz'rk (zui', movement and sound, abrasive)

150-2 —FX p'fft (po', depiction)

150-3 —FX ph'fft (pon, depiction)

150-4 —FX thunk (ton, depiction)

150-6 —FX zup'lash sp'lash (zabu zyabu, sound)

151-1-1 -FX sp'lash (zabu, sound)

151-1-2 -FX sp'lash (zabu, sound)

151-1-3 -FX zup'lash (zyabu, sound)

151-2-1 -FX zup'lash (zyabu, sound)

151-2-2 -FX grumble grumble (muka muka, depiction, anger building up)

151-2-3 -FX sp'lash (zabu, sound)

151-2-4 -FX sp'lash (zabu, sound)

133-4-1 -FX zz'rak zz'rak (za' za', sound, gathering something)

133-4-2 -FX vV'fufft (bofu', sound, something light being piled on)

133-5 —FX k'thunk! (tosu!, movement)

133-6-1 -FX haha (dialog)

133-6-2 -FX ph'ap ph'ap (pan', sound)

134-2 —FX th'CRSHsh (mesha', depiction and sound)

135-1 —FX ff'fuMP! (pofu', sound)

135-3 —FX ph'THOK! (supa, sound)

135-5 —FX f'ffsshk'! (hyu', movement, throwing)

135-6-1 -FX ffsk (shya', movement)

135-6-2 -FX phap (bashi', aound)

136-2 —FX phBLrp! (bu', sound, plosive bilabial)

136-3 —FX ph'ap ph'ap (pata, sound)

136-5 —FX zz'KriK zz'Krik ZZ'KRNCH! (kyu' gyu', sound)

138-1 —FX Ta da ~~~~_ (ra~~', depicion)

138-2 —FX zz'shing! (zya', depiction)

138-4 —FX kR'clactal (gara!, sound, opening slid ing door resting on bearings)

138-6 —FX fssk! fssk! fssk! (ki', ki', ki', move ment)

140-1 —FX nod nod (koku, movement)

141-2 —FX zz'sSHING (zan, depiction, posing)

141-3 —FX ch'CHING (chon', sound, clapper)

141-4 —FX vVRM... (bun', depiction, lighting change)

142-1 —FX vVREEEE~~~~ (fuooo, sound, siren)

142-2 —FX VREEEP VREEEP VREEEP (bi~~', sound, siren)

142-3-1 -FX VREEP (bi~~, sound, siren)

142-3-2 -FX VREEP (bi~~, sound, siren)

158-5-1 -FX squeak squeak (chu~, sound)

158-5-2 -FX squeak (chu~, sound)

158-5-3 -FX zz'plashzz (zaza, sound)

158-5-4 -FX squeak (chu~, sound)

158-5-5 -FX squeak (chu~, sound)

158-5-6 -FX squeak (chu~, sound)

158-5-7 -FX zz'plashzz (zaza, sound)

158-5-8 -FX zz'plashzz (zaza, sound)

158-6-1 -FX zqueak zqueak (zu~, sound)

158-6-2 -FX zz'plash (za, sound)

158-6-3 -FX squeak (kii, sound)

158-6-4 -FX k'thudthud (dosasa, sound)

159-3 —FX k'klunkk (gatan, sound)

159-4-1 -FX wha-thud thracsh (dogaragashan, sound)

159-4-2 -FX k'thud (gon, sound)

159-4-3 -FX thrash (gaan, sound)

159-5 —FX wV'sploSHsh! (gopaan!, sound)

159-6-1 -FX phbBLuRRP (bupu~, sound, plosive bilabial)

159-6-2 -FX zz'plash (zabu', sound)

160-2—FX zz'rKk! (za!, movement)

160-5 —FX whezz whezz (ze' ze', sound)

161-1 —FX kk'KTHNK (gon', sound)

161-2 —FX k'thuk kla'chunk (gon' baan, sound)

161-3 —FX nnNNNN ^~~~ (shinnn, depiction, silence)

161-4 —FX fisk'! (bi', movement)

161-5 —FX Aaruth (gaba', movement)

162-1 —FX zVRzRzRzR (zuzuzu, sound, rumbling)

162-2 —FX zVRzRzRzR (zuzuzu, sound, rumbling)

151-3—FX fssk' (ki', movement)

152-1 —FX klak klak (ko', sound)

152-3/5 FX va'VaUMPp! (baannn, sound and depiction, dramatic opening of door)

154-1 —FX ggrip! (ga', depiction)

154-2 —FX vgrmnnn (oooo, sound, residual)

154-5-1 -FX thoink (kon', movement, light heart ed yank)

154-5-2 -FX (black) ka'chank ka'chank (kon kon, sound, mechanical)

154-5-3 -FX (black, lower) squeak squeak (chuu~, sound)

154-5-4 -FX meow (nya~, sound)

155-1 —FX f'shSHUnk!!

155-4 —FX Ggrip (gu', movement)

155-6 —FX ggrip (gu', depiction)

155-7-1 -FX kla'CHUNK! (jagoon!, sound)

155-7-2 -FX kR'clacla (gara!, sound, something sliding)

155-7-3 -FX wud'THUD (dan)

156-1 —FX kla'chunk (gakon, sound)

156-2 —FX kreek kreek kreek (krinn', sound)

156-4 —FX zup'lash zup'lash (zyabu zyabu, sound)

158-5-1 -FX twirl (kuin', movement)

158-5-2 -FX (lower) zup'lash (zyabu zyabu, sound)

157-1 —FX quiver quiver (piri piri, depiction, fidgeting from extreme tension)

158-2-1 -FX kla'klunk kla'klunk (gaki kaki, sound)

158-2-2 -FX k'thunk (gadan, sound)

158-3-1 -FX kla'thud (gann, sound)

158-3-2 -FX b'thump (batan, sound)

158-3-3 -FX vGRRRR (dogogo, sound)

165-4-3 -FX wheeze wheeze (ze' ze', sound)

165-4-4 -FX zZ'plashplashplashplash (zyabobobo, sound)

165-5 —FX glare (ki', depiction)

165-6 —FX thrash thrash (zya', movement)

165-7 —FX kla'channnk (gukan', sound, heavy)

165-8 —FX v'VLUBb' (gobo', sound)

166-1 —FX vV'WHOOSSH (do', sound)

166-2 —FX zVlzBRzRzR (zuzuzu, sound, rum bling)

167-1 —FX vV'LuBbVLupVLupblopblopblop... (dozubababegapopopo', sound)

168-3 —FX z'thrshshshshs (zaa, sound, run ning water)

168-5 —FX z'thrshshshshs (zaa, sound, run ning water)

168-6-1 -FX poink (poto, depiction, u droplet falling)

168-6-2 -FX p'TinK (piku, dapiction)

169-1-1 -FX a'RrUTHh! (gaba, movement, get ting up)

169-1-2 -FX ph'lashsh (pasha', sound)

169-2 —FX sSH'plash sSH'plash sSH'plash (bichi, movement, shaking head, shaking free of liquid)

169-7 —FX th'PLASH th'PLASH th'PLASH (bachya, sound)

170-3-1 -FX A'RuTH (ku', movement, getting up)

170-3-2 -FX zz'Rth... (zuru, depiction, abrasive slipping movement)

171-1-1 -FX sup'lash sp'lesh eup'lashsh (zapa' basha basha, sound)

171-2 —FX KTHNKT KTHNKT (gaku gaku, dapiction and movement, collaps ing and/or prona movement)

172-4-1 -FX th'plash th'plash th'plash (badada da, movement, running)

162-4-1 -FX ph'thap (hata, movement)

162-4-2 -FX ph'thap (hata, movement)

162-4-3 -FX yank (gu', depiction)

163-1-1 -FX kla'chunk (gakon, sound)

163-1-2 -FX b'thump (batan, sound)

163-1-3 -FX ph'snap (buchi, sound and depic tion, something snapping)

163-2-1 -FX zz'PLASSH (zapupu, sound)

163-2-2 -FX v'pLURSSSSH (dozayazyaaa, sound)

163-4 —FX vV'Whoosh (goo, sound and depic tion, incoming large mass)

163-5 —FX zVRzRzRzR (zuzuzu, sound, rum bling)

163-6 —FX zVRzRzRzR (zuzuzu, sound, rum bling)

164-3 —FX vV'umpf! (bo'!, sound and move mant)

164-4 —FX vV'Whoosh' (do', sound and depic tion, incoming large mass)

164-5 —FX v'VLupVLupVLupVLup (dodo~', sound, gushing watar)

165-1 —FX th'VLupVLupVLupVLup (dobobaba ba, sound, gushing watar)

165-2-1 -FX VlupVLupVLupVLup (dododo, sound)

165-2-2 -FX blub (kobo, sound)

165-2-3 -FX zZ'VlupVLupVLupVLup (zobobobo, sound)

165-3-1 -FX VlupVLupVLupVLup (dododo, sound)

165-3-2 -FX struggle struggle (zita zita, depic tion)

165-3-3 -FX VlupVLupVLupVLup (dododo, sound)

165-4-1 -FX wheeze (ze' ze', sound)

165-4-2 -FX Zz'plash (zapu, sound)

180-3 —FX sp'lash sp'latch (basha pasha, sound)

180-4/5 -FX gG'Thuk! (goon!, sound, haavy mechanical)

181-1 —FX gG'Zkreak (zu', sound, heavy)

181-3 —FX pHUp (chi', depiction, light turnad on, minute)

181-4 —FX ffSHink! (kyun!, sound and move ment, Star Trek doors)

181-5 —FX vVRM... (bun', depiction, lighting change)

182-1 —FX wh'THUD (goto, sound)

182-4 —FX rock rock (yusa yusa, depiction snd movemant)

182-6 —FX gasp (ha', depiction)

182-7 —FX shake shaka (bun bun, movemant)

183-3 —FX vVRM... (bun', depiction, lighting changa)

183-4 —FX vVRMMMmmm (kaoon ooo, sound, some computer lika)

184-2 —FX A'RUTH! (gaba', movement, sound)

185-3 —FX ph'fft (pon, dapiction)

185-4-1 -FX sp'lash (basha, sound)

185-4-2 -FX sp'lash (basha, sound)

185-5 —FX sp'lash (pasha, sound)

186-1 —FX flap flap (hira, movement)

186-4 —FX VRMMM! (don', sound, command being issued like effect)

186-5 —FX zZ'Whoosh! (zan, sound)

186-6/7 FX v'VLupVLupVLupVLup (dodo~, sound, gushing water)

187-1 —FX vV'oosh! (do, sound)

187-5 —FX rR'whoosshshsh (ooo, sound, resid ual)

188-4 —FX thrPLAsh SuPLAsh thrPLAsh SuPLAsh (zazazaza.., sound, waves)

172-4-2 -FX zZp'lash! (bsshs!, sound)

173-1-1 -FX zZp'lash zZp'lash (basha, basha sound)

173-1-2 -FX wheez wheez (ha haa, sound)

173-2 —FX whaeze whezz' whezz' whaaza (ze' za~, sound)

173-4 —FX fssk (zya', movamant)

174-1 —FX zZp'lashhh (bashaa, sound)

174-2 —FX zup'lash sp'lash (pasha' basha, sound)

174-3 —FX zup'lash sp'lash (pasha, sound)

175-6 —FX p'fft (pon, movement)

175-7 —FX fssk' lssk' (kyu' kyu', movement)

175-8 —FX zz'gripp (gu', movement)

176-1 —FX zV'phREEEeea (zuhyuuu ooo, dapic tion and sound, dramatic anhance mant of inhaling sound)

176-4 —FX p'phft' (poi, movement and dapic tion, tossing something away)

176-5-1 -FX ggrip (gu', movamant)

176-5-2 -FX p'fft (pon, movement)

176-5-3 -FX p'fft (pon, movament)

177-1 —FX ggrip ggrip (gu', gu' movement)

177-2-1 -FX ggrip~~~ (gyuuu, depiction)

177-2-2 -FX pop snap crackle (boki', baki, beki', sound)

177-4 —FX nod (koku, movamant)

178-4 —FX p'fft (pon, movement)

179-2 —FX hg'sob hk'sob hrk'sob (ukku hikku egu, sound, sobbing)

179-3 —FX hg'sob hk'sob hrk'sob (e', sound, sobbing)

179-4 —FX a'rath (muku, movement)

180-1 —FX kla'chak (kashan, sound)

180-2 —FX klang'chank klang'chank (gacha, gacha sound)

# OUBLIETTE
## Your Excel Saga bonus section!

public appearances in military uniform, being active at top-level military planning sessions, and of course, all military orders being issued in the Emperor's name.

Bef part of the reason the US occupation of Japan seemed better-organized than that of, say, Iraq, is that America decided keeping the top leader in place (i.e., the Emperor) would help to better keep order. Since, unlike Saddam Hussein, Hirohito was not personally cruel or vicious, many people were willing to buy the idea he had been a man of peace, when in fact he hadn't—forgetting that's not the same thing as being a peaceful man, which in fact he always was.

19-3 This SDF recruitment poster is the second, but by no means the last goof by Rikido-san on Saint Tail. The use of anime characters on government posters is no joke, though. It isn't just dorkies like Astro Boy (a.k.a. Tetsuwan Atom) being on the customs and immigrations posters of Narita Airport (the fact that he can fire machine guns from his ass, while they retain the option to search yours with a gloved hand, is presumably intended to remind you of the power of the state). Near Shinjuku Station, in a police box—the one between that open place below the stairs were people pass out flyers and samples, and the place where they put up all the huge movie ads—the editor has witnessed with his own eyes Ruri-Ruri from Madoxicos on a poster urging the use of safety belts low and tight. There were also back in 1997 public-service ads using Shinji and Asuka from Evangelion to promote saving water (wouldn't Misato have been more appropriate?).

Evangelion's co-producer, Hiroyuki Yamaga, once told the editor that he never knew a Japanese cop who wasn't an otaku (this may be the real reason Munoru Oshii told Animerica magazine he hates cops), because where else are you going to get a chance to carry a gun and dress in a uniform on a daily basis? In the SDF, also, of course—but bear in mind that any prospective recruit grew up watching giant monster (kaiju) films which give the impression if you join up you'll get to fight Gamera.

24-3-3 Ha. At the time this story was published (and perhaps today as well) door-to-door canvassing by political candidates was forbidden by law; furthermore Japan has severe restrictions on campaign advertising, usually allowing it to be active then a month before the election. Robert Whiting's "A Note About Continued Corruption" (p. 345-346) in the back of his biography (another "Dubliette Pick") Tokyo Underworld: The Fast Times and Hard Life of an American Gangster in Japan is sort of true-crime version of Megabokyo) suggests Rikido's portrayal of "direct retail" money politics is hardly an exaggeration. A Harris poll conducted in Japan and the U.S. only a few weeks after this volume's original Japanese publication found that 75% of Japanese agreed with the statement "there are many dishonest people who manage our national politics," while only 30% of Americans felt that way about their own country's government. Only 40% of Japanese agreed with the statement "their vote counts for much," compared to 60% of Americans. Of course, the 2000 Presidential election was just around the corner, after which we might begin perhaps to see things more from the Japanese point of view.

25-3 Excel originally used the English letter "N," which is so employed in Japanese real estate listings to indicate a "double." This is exactly the original meaning it had in Rumiko Takahashi (creator, Inu-Yasha)'s manga story "1 or N," collected in the graphic novel Rumic Theater 1 or Double which, by amazing coincidence, is also available from Viz.

48-2-1 PHS (Personal Handy-phone System) is a service provided by NTT in Japan, where the signal is carried by numerous (relatively) low powered antennae, such as those attached to public telephone boxes. One of the largest sticking points is that the roaming range is limited, and if you are moving quickly (i.e. in a train or car) the "passing off" of the connection of the phone from one access point to another access point may not work all the time. It is still in service in Japan as it is considered to be the cheaper (but limited) alternative to the more versatile regular cell phone services, such as CDMA One and FOMA.

61-1 Yeah, the Pokémon slogan, although the original Japanese version at it is half-English already. "Gotta [i.e., "got"] do it!" meaning "Gotta get 'em!"

82-4-1 The "killer move" that Kikaida uses to defeat his opponent, Jinzo

14-1 Excel Saga Vol. 1 had its original Japanese date of publication as September 1, 1999. Rikido-san, despite his remarks at the beginning of Vol. 2, appears to get each "Mission" into Excel's monthly home magazine, Young King Ours, like clockwork. Since this reference is in the first part of Vol. 3, it would imply it was originally written in early 1999. But Kyutaro Hoshimoto was PM then too. American youth aren't interested either) and he don't look like this ghoul. Hashimoto was born in Okayama Prefecture, like Sumiyoshi, although it is interesting that his official Ministry of Foreign Affairs bio claims he was born in Tokyo and makes no mention of the fact he represented Okayama in the Diet (inheriting his father's seat, something that would never happen in our country) for thirty-five years.

Ita looks a bit more like the man who followed Hashimoto in July 1999, Keizo Obuchi, who in fact did die in office less than two years later. Obuchi (who was Foreign Minister at the time this story must have run in Young King Ours—as in Hashimoto's case, the post of Foreign Minister Japan's equivalent of Secretary of State, is usually considered a stepping-stone to becoming PM) was actually a pretty good guy (his program of tax cuts and deficit spending actually boosted the Japanese economy for a while, something that would also never happen in our country) and proved that even an English Lit. major like himself (Waseda '62) can make good. I wonder if Rikido Koshi, in checking over the collected stories for Vol. 3, decided to re-write the joke at the last minute?

Of course, there's also the possibility that this guy is just supposed to look like some generically godawful Japanese politician. It might have been funny to rewrite the joke to make it contemporary, and have this Eugene Levy–lookin' campaign worker say, "Well, eventually he got a hair transplant, and now he's the Prime Minister." But I would never insert a historically inaccurate political allusion such as that.

14-5-2 Ishh is how it sounds when they scratch "shit" from hip-hop on the radio. I've noticed that in tracks by less dusky musicians (see your essay on p. 287, question 1), the radio tends to either blank out the word entirely (as in NIN's "I wear this crown of _____ (Upon my liar's chair") or demand a substitute version (as in AIC's "I'm the man in the box/Shove my meat in _____"). Of course, hip-hop does the drop-out and the clean versions, but I kind of like literally doing it with the turntable. Not that Excel said "shit" in the original or anything; there's actually very little swearing in Excel Saga. Not that she was doing a Gob Bluth back in the original, either. But because there's actually very little swearing in Excel Saga, that's why she's doing the radio version.

14-5-two-and-a-half. What she said was "I'm sorry, but they don't really interest us," accompanied by a musical note.

17-5 Watanabe originally said in Iwata, "What are you, a lower form of life than a persimmon?" The translator notes that "one way to make persimmons last is to have them air dried, like tomatoes in Italy," but the editor went for making beef jerky.

18-2 Sumiyoshi is referring in the JGSDF, or the Japanese Ground Self-Defense Forces, or what countries without a clause in their constitution forbidding them to have an army would call the "army." In fact, the air, sea, and ground units of the SDF are a well-funded (Japan has a larger military budget than either Britain or France), well-equipped, and reasonably well-trained organization. But for perfectly sensible historical reasons, the military is held in less respect in Japan than it is in the US.

The editor agrees with the school of analysis argued in Yoshiharu Tsuroshi's book Bodies of Memory (highly recommended last issue, and still highly recommended) that when the US occupied Japan after the Second World War, both countries' dominant policy-makers decided in base Japan's reconstruction efforts on the theory that the disastrous war in Asia had come about because of decisions made by Japan's military leaders.

Many historians today feel that one problem with this theory is not so much that it isn't true, but in the way the theory ignored the fact that the Japanese Emperor of the time, Hirohito Osoh he, and the era of Japanese history when he reigned—1926-1989—is posthumously known under the name Shōwa (meaning "Enlightened Peace"): we are now in year 15 of the Heisei (meaning "Achieved Peace") Emperor. Hirohito's son Akihito himself acted as one of the top military leaders, having received an education in military issues, making

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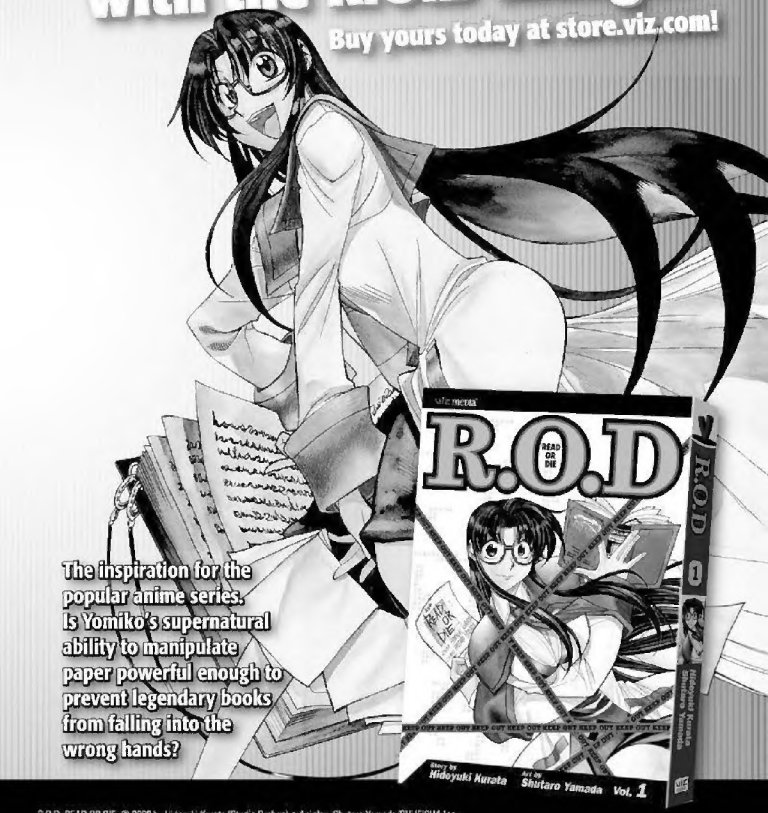
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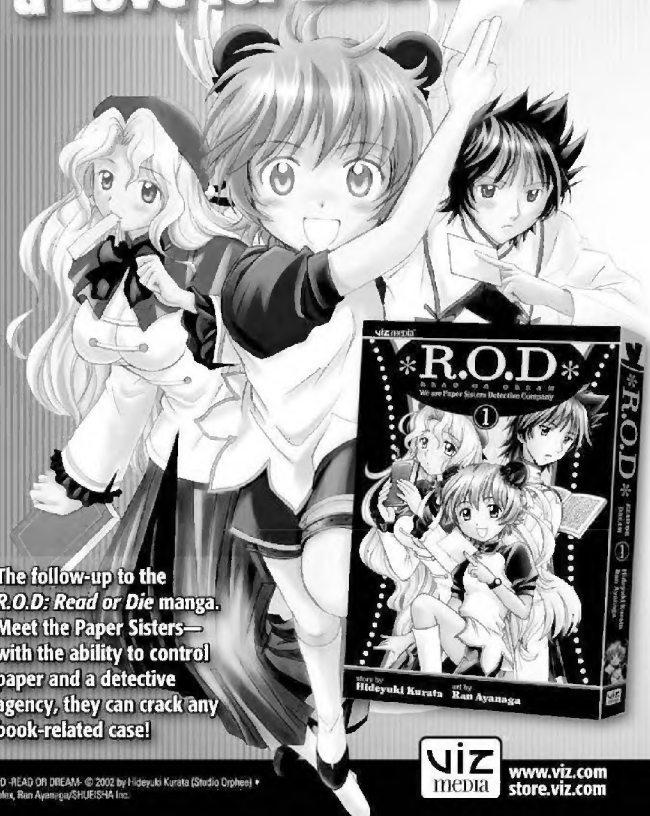
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